

# VOGUE



Early November 1924

CONDE NAST & Co Ltd  
PROPRIETORS

Price One Shilling





**L**EANING towards Dame Fashion's slender line without departing from the traditional comfort and protection afforded by the old-time "Aquascutum" Coat—the pure new wool, self-ventilating weatherproof of right royal reputation. "Grafton" style, as illustrated, 8 and 9 gns. Other models from 6 gns. Eiderscutum light and warm wraps 9 and 10 gns. Mention Vogue for booklet of 'Scutum Specialities.

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**AQUASCUTUM**

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Photograph by Bacon

# DOVE

Original Gowns, Artistic Millinery and Attractive Sports Kits.

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Tel No. : Mayfair 2560



# Everything for Winter Sports

## Man's Fair Isle Jersey

(as Illustrated)

£3 : 5 : 0

## Girl's Jersey - - - 23/6

(as Illustrated)



THE Fascination of the Industries of the Highlands and Islands lies in the fact that these goods are all made by the peasants and crofters in their own homes.

*Our Catalogue illustrates and fully describes these garments. It will be sent you post free on receipt of postcard.*

Note:—Any garment, if not in stock, can be made to your own measurements.



## Fair Isle Cardigan

(as Illustrated)

£4 : 5 : 0

## Kiddies' Jumpers

(as Illustrated)

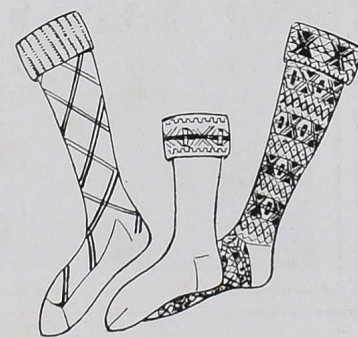
from 12/6



## Dress with Fair Isle Top

(as Illustrated)

£5 : 10 : 0



Stockings from 10/6  
Fair Isle Stockings from 25/-

# Highland Home Industries, Ltd.

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Elsbeth

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Vasco's Novelties, Autumn 1924

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of such extreme elegance and perfection that the password at fashionable Dinners, Dances, etc., is, "If you want to look smart have your hair done at Vasco's."

## "STEAMETTE"

for Permanently Waving Hair without electricity. Now Monsieur Vasco is quite happy. He tells you, Ladies, that the addition of "Steamette" to his many other processes, such as Oleo, Oleo-Boraxine, etc., allows him to undertake to give the Permanent Waving treatment to almost any kind of hair. He is sorry, however, to see that reluctance to have the hair Permanently Waved is yet prevalent. If the market is full of spurious Permanent Waving processes, "as some ladies want Monsieur Vasco to believe," he advises you to be carefully discerning—at a house of repute your hair will not be ruined; as for the different processes employed, leave it to the expert. If you should come to us you must trust Monsieur Vasco, who says, without fear of contradiction, that unless one can give exceptional workmanship and supervision, no process, "whichever that may be," will make a success of a Permanent Wave—and, above all, you must trust the man whose Establishment's reputation throughout the World stands unique for Skill of unequalled superiority from everyone in attendance; sound and straightforward advice from himself or the Head of each section at his establishment, courtesy and no limitation of goodwill from all the Staff, for the purpose of giving every client satisfaction.

### SECTIONS AT VASCO'S:

**PERMANENT HAIR WAVING**—20 Machines and Operators.  
Charges: Whole Head from £5 5 0; Front from £3 3 0;  
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**CLINIC** for the Treatment of Scalp and Hair Diseases. Under  
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**HAIR WAVING** "Ordinary"—Fifteen experts in attendance.

**HAIR WORK** where perfect style, workmanship and quality are guaranteed.

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**HAIR DRESSING** shown and taught by special artists.

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**SETTING LOTION** of exceptional fragrance. Specially prepared for Permanently Waved Hair, 8 oz., 13/-, or 12 oz., 18/-, or 16 oz., 23/-; postage extra.

**OLYFLOS**—"The Queen of Skin Foods," in tubes at 3/- and 5/-; in pots 1/3, all post free.

**ZEPHYR**—The most perfect of Hair Colourings, in twelve shades—rapid, clean, permanent. Small outfit, 3/6; large, 13/6, both post free. When ordering  
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**PERSIAN MUD**—The balsam for keeping the skin in youthful condition. 8 oz., 3/6; 16 oz., 6/- post free. Colonial order 1/- postage; foreign countries 2/6.

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Telephone: Mayfair 1903.



# OF VASCO:

Ladies' Coiffeur of Unsurpassable Distinction

*The maximum of perfection  
in Permanent Hair  
Waving, Style in  
Hair Shingling  
and Hair  
Dressing*



1.—Semi-Shingle  
Permanently Waved Hair



2.—Shingle  
Permanently Waved Hair



3.—A Masterpiece of  
Permanent Hair  
Waving.  
(Front View)

Photos  
Nos. 1, 2, 3, 4  
on this page are  
of Miss Peggy Worth,  
the celebrated American  
Actress and Cinema Star. She  
kindly sent them to us in recog-  
nition for our superlative workmanship



4.—Shingle-Knot Coiffure  
Worn sometimes in the evening



5.—Shingle-Knot Coiffure  
Worn sometimes in the evening





## Linking up the Mysteries of the Desert

### THE NORTH AFRICAN MOTOR TOURS

Organised by the French Line (Cie Gle. Transatlantique)

Link up  
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Our average price  
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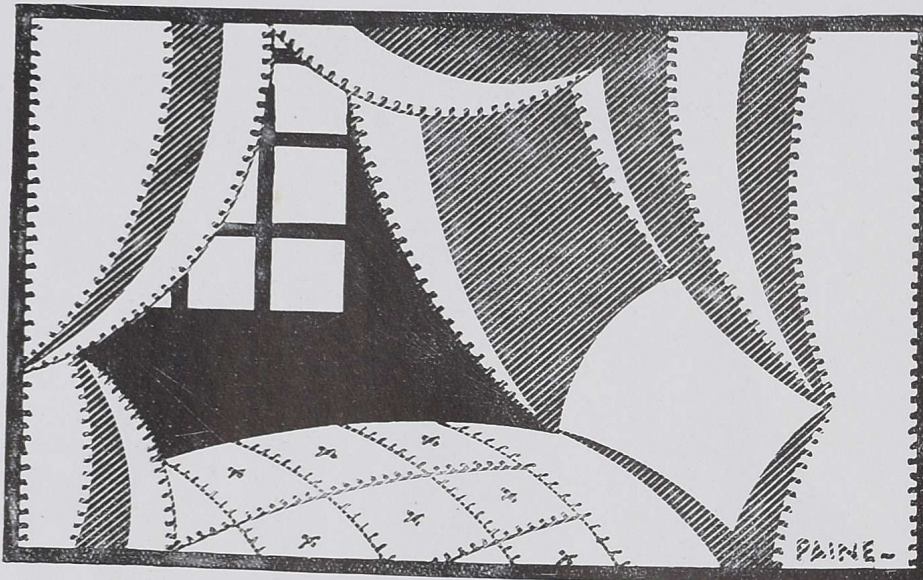
Phone: VICTORIA 5956.

OUR COMPLETE COLLECTION IS NOW ON VIEW.

YOU ARE CORDIALLY INVITED TO VISIT US.



## CURTAIN LECTURES No. 2

*Bought to be Beautiful*

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THE Sundour fabrics brought into the art of domestic furnishing the big blessing of the colour which will not fade. Not fade in the sun, not run in the wash! They are extremely beautiful fabrics—beautifully woven, most beautifully dyed, and their great distinction is that the dye is as permanent as the weft. No Sundour fabric ever fades. This isn't just a hope or a prophecy. It's a binding guarantee.

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SUNDOUR FABRICS *include*  
*Casement Cloths, Cretonnes, Tapestries, Reps,*  
*Chenilles, Madras Muslins, Damasks, and*

*Washable Rugs. ALL UNFADABLE.*  
*From a shilling or so to several guineas the*  
*yard; of Furnishers and Drapers everywhere*

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### *At the Bois*

Noon is the fashionable hour for a stroll at the Bois. Attracting much attention on account of her tasteful attire, the *élégante* to the left dons a costume of chestnut velours de laine trimmed with fox, while her friend is smartly dressed in a black ottoman suit finished off with grey squirrel

*Beer*  
7, place Vendôme  
Paris



# Waring & Gillow's 'New Values' of 1924 Easy Chairs & Settees

The purchase of an Easy Chair or Settee of Waring & Gillow is an investment of the highest order, for time will reveal the fact that these are soundly constructed and built to last. Every part, seen and unseen, is of that high quality which has been associated with the name of Waring & Gillow for more than two centuries.



THE "TWICKENHAM" SETTEE

A comfortable Settee, 5 ft. long overall, stuffed all hair with feather down cushions in seat, covered in cretonne .. .. £11 18 6  
Easy Chair .. .. £6 19 6

The interior workmanship of all Waring & Gillow Easy Chairs is so excellent as to give real comfort and stand hard wear, whilst in appearance this furniture is unexcelled the world over. At "New Values" prices we offer not only a splendid choice of designs and unexcelled quality, but also unequalled values.



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Settee, Jacobean design, 4 ft. 8 in. long overall, covered in best quality hide, with loose feather down cushions on seat, covered in velveteen .. .. £13 5 0  
Easy Chair to match .. .. £8 5 0



THE "MARLOW" SUITE

A comfortable 6 ft. Settee, upholstered fibre and hair, with three loose feather down cushions on seat, covered in blue and fawn damask .. .. £19 15 0  
Easy Chair to match .. .. £9 17 6

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*Bleacher  
Cleanser  
Purifier*



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OMO washes, bleaches, and purifies all white articles, such as sheets, pillowcases, tablecloths, serviettes, towels, undershirts, white handkerchiefs, etc., by boiling only. During the boiling Omo gives out oxygen

which puts the finishing touch of absolute whiteness to the article. In addition to removing ordinary dirt, Omo takes out stains and discolorations which washing in the usual way fails to move.

NOT FOR COLOURS, WOOLLENS OR FLANNELS





Charming three-piece suit for afternoon wear. A black satin gown effectively finished off with drap zibeline is worn with a coat of drap zibeline trimmed with black satin. Scarf, cuffs and pockets are of seals.

*Henriette Boudreaux*  
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THE LONDON SHOE COMPANY HAS HELPED MANY LADIES TO PERFECTLY FITTING SHOES



## AUTHORITATIVE STYLES AND A FIT WHICH IS INDIVIDUALLY CORRECT

Our clients' social prestige reflects the stylish smartness of our footwear. We fit our shoes to the feet of Royalty. Stage celebrities are also among our patrons, leaders of fashion, and many other fastidious women who recognise the intimate relationship which exists between a smart appearance and correctly fitting shoes.

At our Bond Street, Sloane Street, and Regent Street Salons we specialise in finding the comfortable, right-looking fit for each individual customer. Our assistants are specially trained with this in view, and they rely on a stock more varied and exhaustive than any in London. If you have not yet purchased from the London Shoe Company come to us for your next pair of shoes. You will be as pleased with the expert and courteous service you find, as with the style, quality and variety of our shoes.

### Special Dyeing Facilities.

We are always ready to dye the fabric shoes you select to any desired shade and do so within twenty-four hours. This allows you to choose safely for style and fitting, knowing that you can have the shoe that suits you in any shade you desire. At the same time and for a merely nominal sum, if you wish, we dye your stockings to match your shoes.

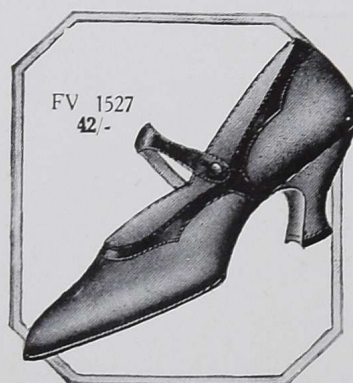
## THE LONDON SHOE COMPANY

116 & 117, NEW BOND STREET, W.1.

ONLY BRANCHES

21, 22, Sloane Street, S.W.

264, Regent Street, W.



FV 1527  
42/-

H.M. The Queen of Roumania made a selection of the latest styles from among the models shown on this page. They are not only smart and graceful styles, but are authoritatively correct for this Autumn's wear. Miss Madge Titherage, who favours a pointed toe, was particularly pleased with Model H. 2107.

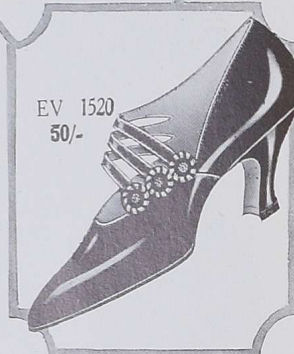
FV 1527  
A smart design in Beige Suede, trimmed collar and bar with 'New Brown' Glace Kid. Also in several other colour combinations. Louis XV. heel.



HV 2139  
55/-

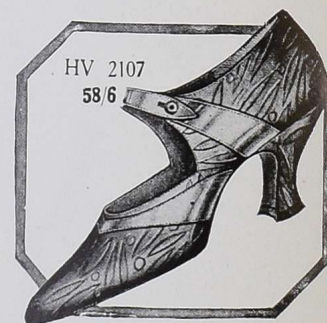
THE qualities which give style to shoes are seldom very marked. Minute variations in proportion, the fit at ankle and instep, and the placing of the straps determine the grace and comfort of a shoe. For this reason the characteristics that distinguish a smart modish shoe from a commonplace one cannot be successfully conveyed by illustration. Those illustrated merely indicate a few out of many smart and popular models which we have in your style and individual fitting.

HV 2139  
Silver tinsel Shoe with fancy straps trimmed silver kid. Also in gold brocade. Louis XV. heel.



EV 1520  
50/-

EV 1520  
The 'Garland' Shoe. A very smart design, carried out in patent leather, trimmed silver kid. Also stocked in Paris brown glaze kid, trimmed Beige. Louis XV. heel.



HV 2107  
58/6

HV 2107  
The 'Wembley' Shoe. A dainty new design in silver or gold brocade. Trimmed with kid to tone. Louis XV. heel.



HV 2132  
35/-

HV 2132  
A very choice brocade in the newest Paris shade of brown and gold. Louis XV. heel.

THE LONDON SHOE COMPANY RELY UPON A STOCK MORE VARIED THAN ANY OTHER IN LONDON





104.  
CHAMPS  
ÉLYSÉES

Anna

COUTURE

ANC<sup>ne</sup> M<sup>on</sup> MADELEINE & MADELEINE

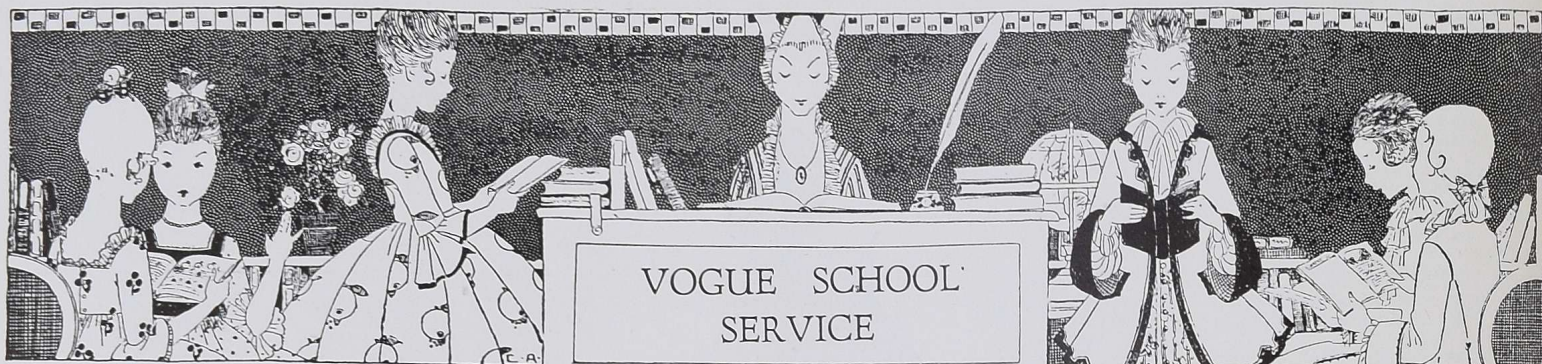
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Déposé

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MANTLES - GOWNS - FURS - TEA GOWNS - LINGERIE





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children in the schools best fitted to their needs and  
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Give us all the necessary information, such as  
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with people of refinement and culture? Will she  
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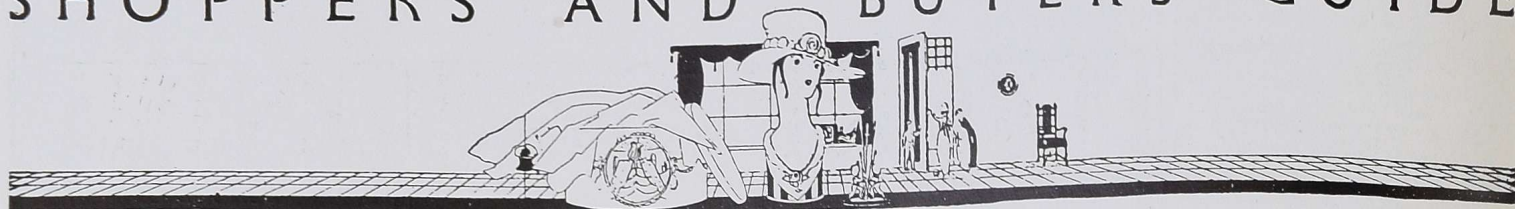
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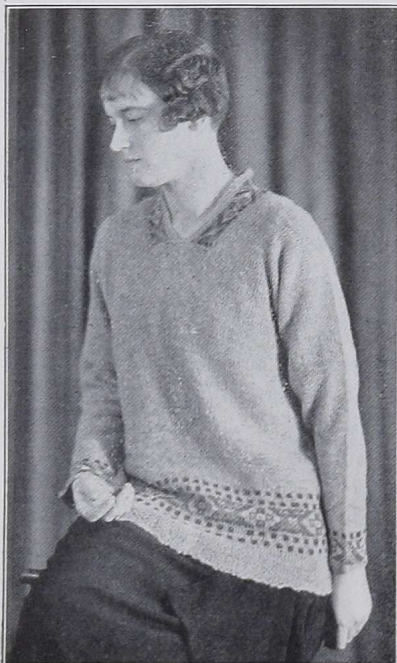
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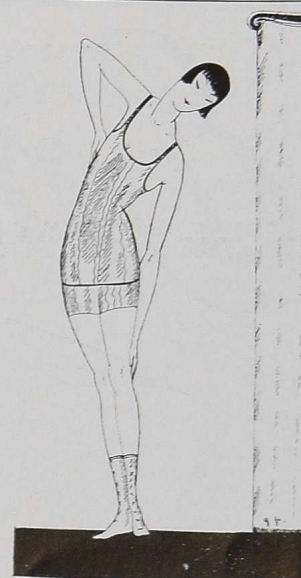


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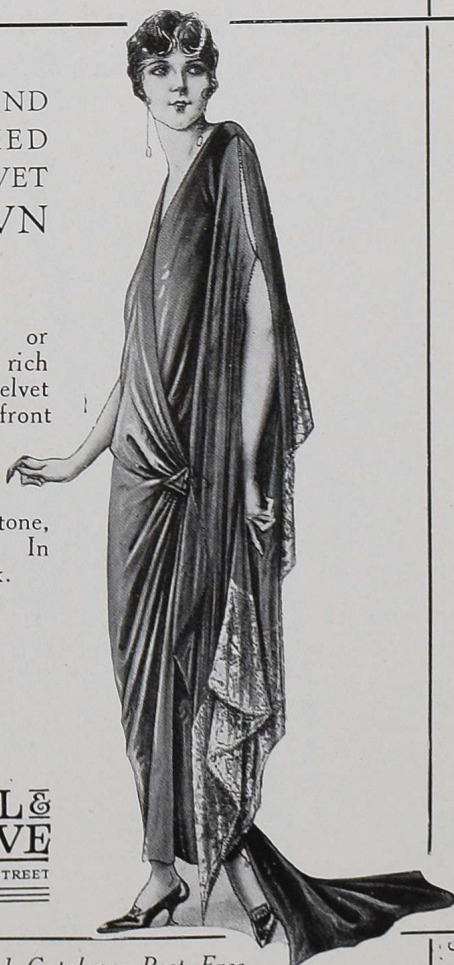
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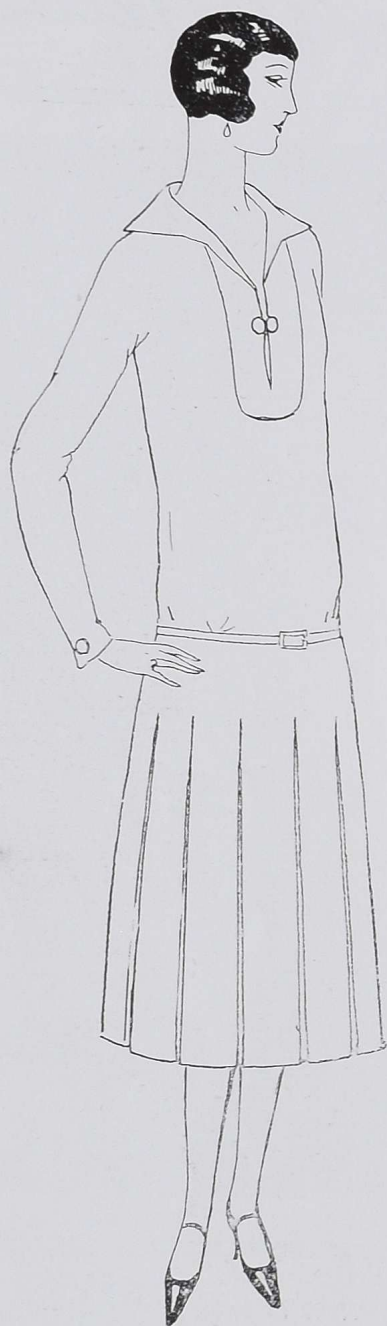
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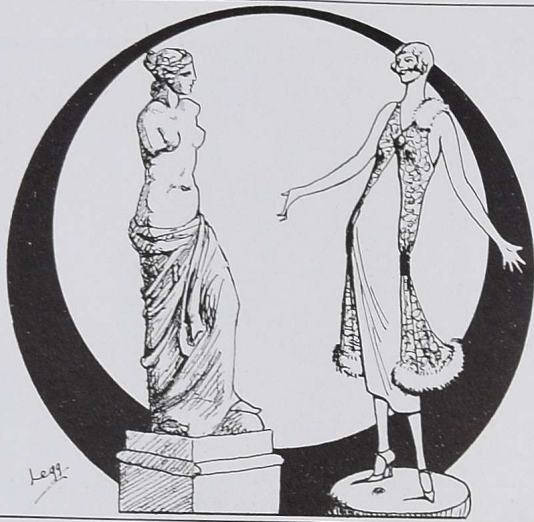


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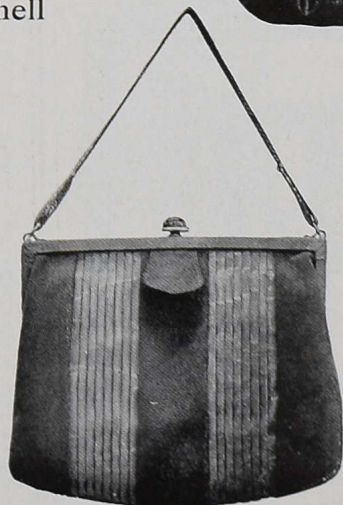
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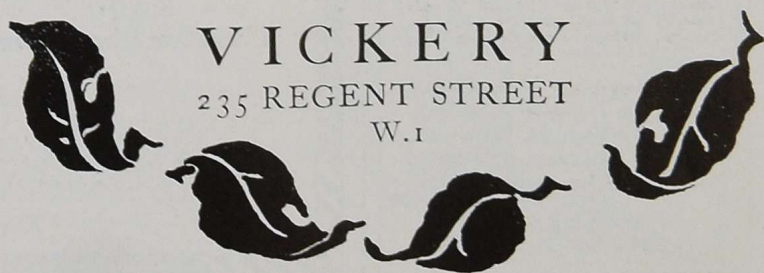


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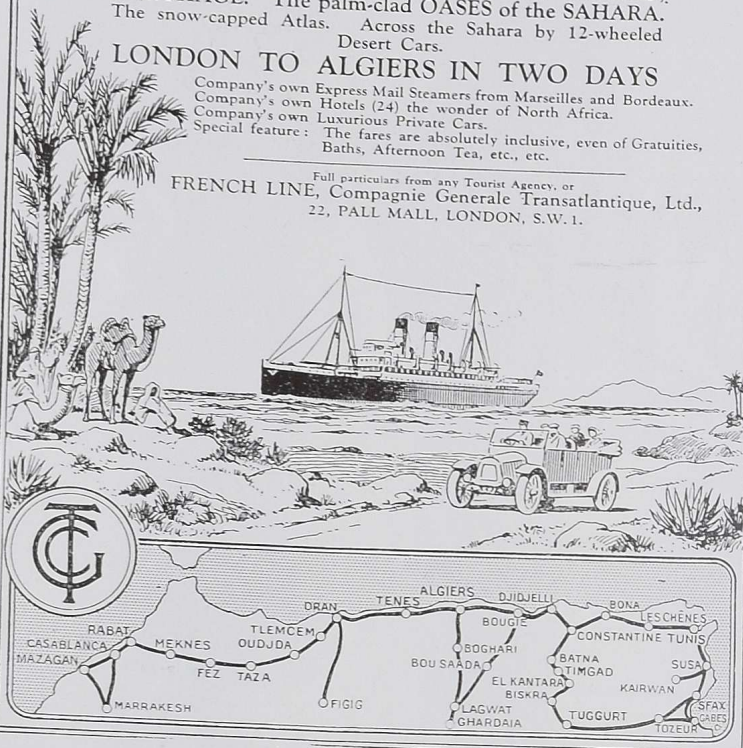
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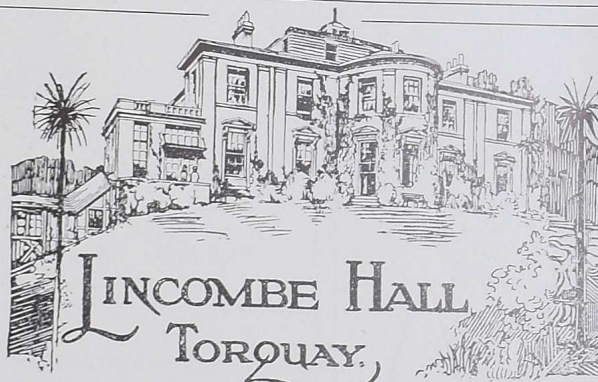
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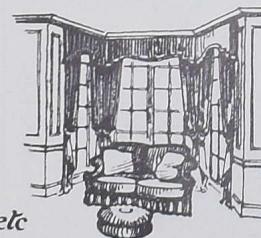
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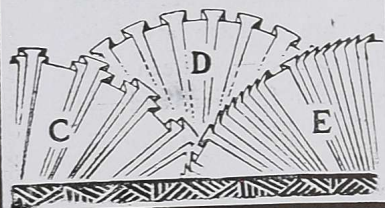


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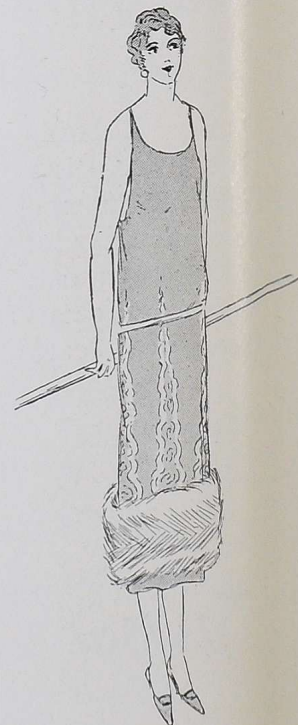
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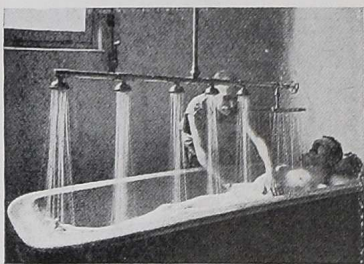
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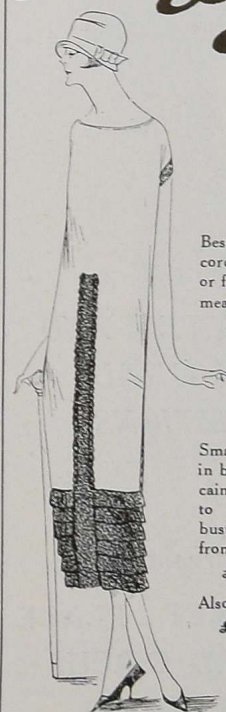
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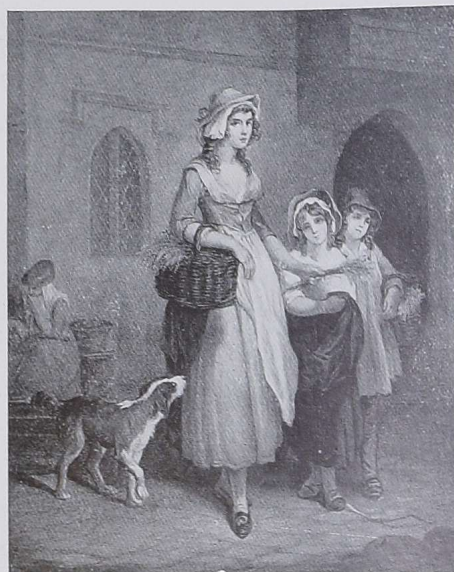


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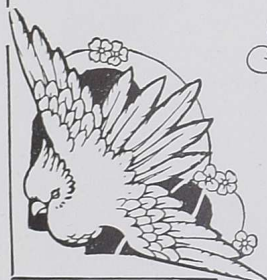
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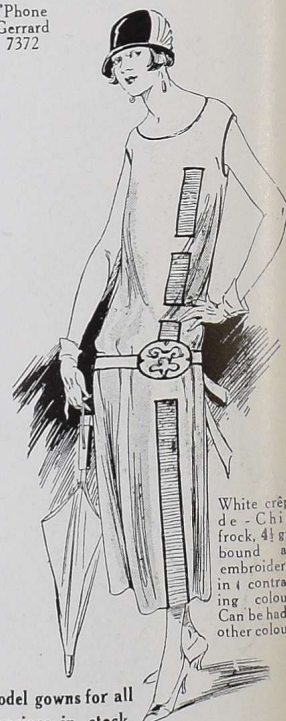
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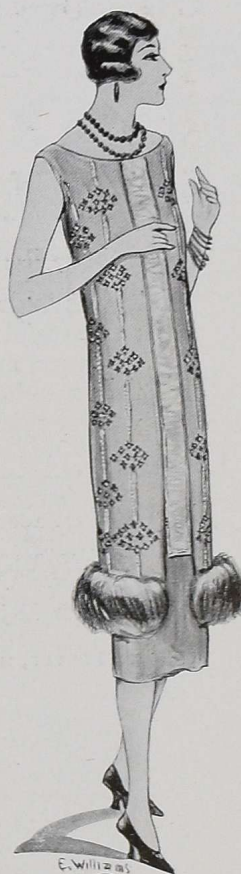
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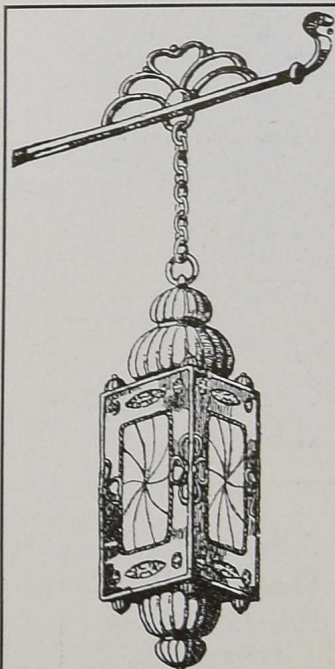
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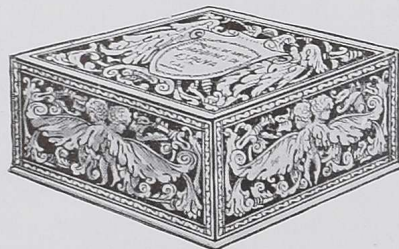
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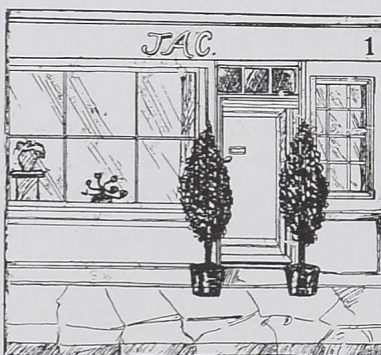
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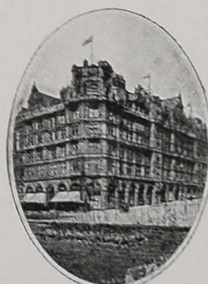
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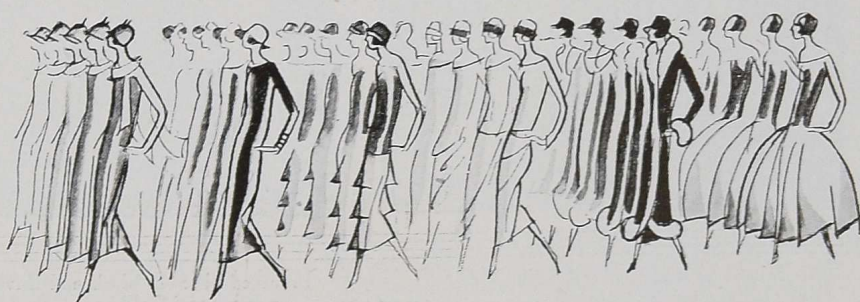
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# Vogue's - Eye View of the Mode - !



*Gold earrings that are actually a foot in length, with pear-shaped pendants swinging from little balls and tubes of gold, are a very new French frivolity*

*Several of the smart Parisiennes who have great influence on the mode are wearing a Reboux tam-o'-shanter made of velvet with feather fantasies low at one side*

*More and more fringe swings in the evening mode—silk fringe, bead fringe, jet fringe, and chenille fringe. A very beautiful example is the silver and grey chenille fringe which trims a black velvet cape at Jenny's. The strands are a quarter of an inch in diameter, and the effect suggests chinchilla in its colour and softness*

NEW models of the season are passing on review ; they are being inspected in the salons of the designers and in the pages of Vogue. Each model is a complete creation, designed by an artist, something that possesses an individuality ; on this point it might be compared with a new piece of music, a new play, or book, and has perhaps more immediate influence on the daily life of the world. When it comes from the designer's hands, it is finished. To add a bit of trimming unintelligently or to alter its line unskilfully would be as hazardous an undertaking as to append a few stanzas to a completed poem or to paint curls on a Mona Lisa.

MANY a woman fails to realize this fashion truth. She is apt to be carried away by enthusiasm for a sleeve from one frock, a flounce from another, a neck-line from another. She often believes that it is the new details themselves—rather than their co-ordination—that make the smartness of the frock. And, because she likes part of one model and part of another, the temptation comes to order or make a frock that will combine the two. This is as risky as building a house with both Georgian and Byzantine styles of architecture. The woman who mixes models does so at the probable expense of chic. The separate parts of her costume may be good, but the effect as a whole is generally unfortunate. "I designed it myself," she says proudly. "It looks it," is the unspoken comment.

THE designers—architects of the mode—realise the necessity for harmony of line and detail in a costume. It is this knowledge that makes them artists in their own field. And this field is as distinct as any other. A general knowledge of design, for instance, does not necessarily imply a fashion sense and a knowledge of costume designing, and this accounts for the unhappy results which are very often seen when women of considerable artistic talent turn their attention to the designing of their own clothes.

THIS does not mean that no woman should design her own clothes or adapt a model to suit her needs. It merely means that she should think well before she does any drastic changing. A beltless tunic can be ruined by the addition of a belt, and a Lanvin robe de style can be shorn of all its character when shorn of its inches. Above all, there is no enemy more dangerous to chic than the fancy collar applied indiscriminately "to soften the neck-line." In this matter of creating clothes, it is well to follow closely those who have made it their life work. The great designers know the reason for each detail and its relation to the rest. And their talent lies in combining this technique with that subtle something called chic, that is the feeling of the mode of the moment.





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Ditto, in All Patent - - - 42/9

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or Black and Gold - - - 49/6  
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Ditto, in Patent - - - 32/6  
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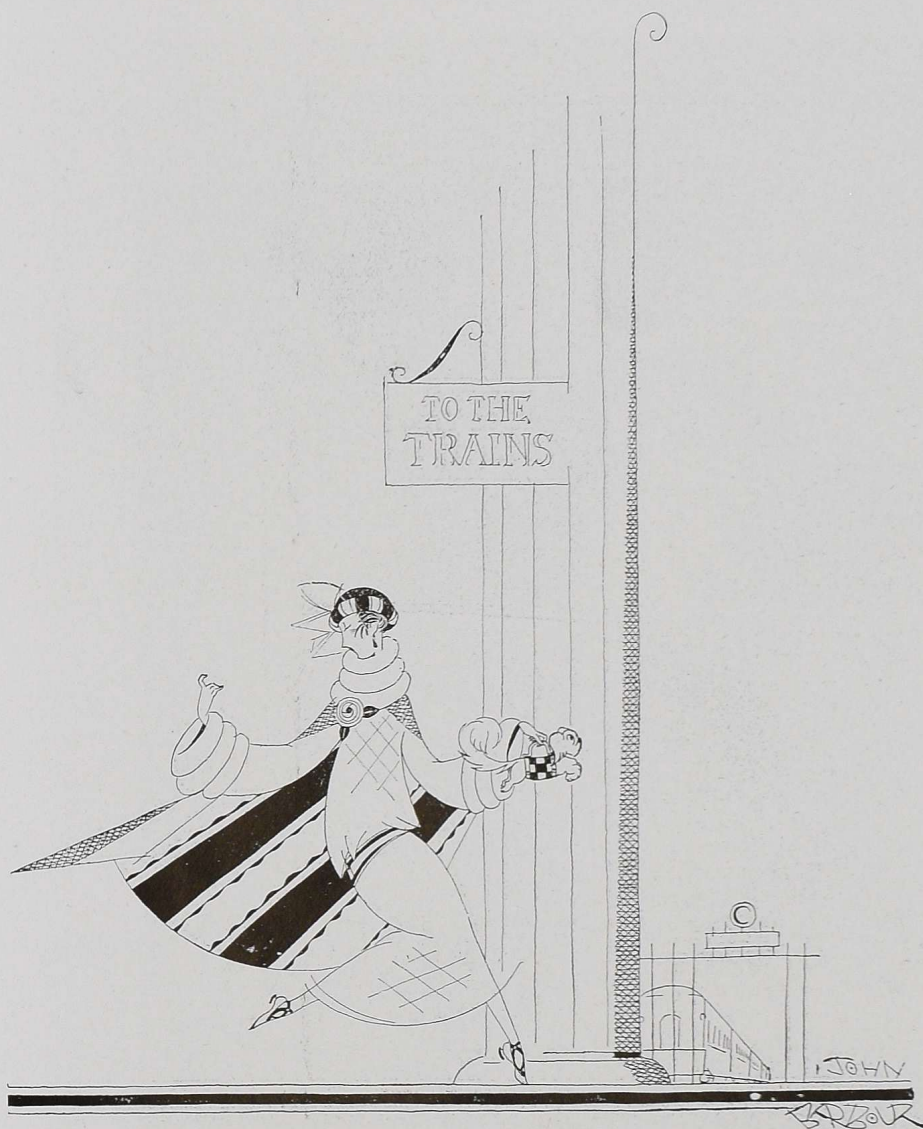


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## WINTER SPORTS

*and*

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ALL roads lead to Rome, but most roads apparently lead away from London. For this city numbers among its fascinations that of being charmingly easy to get away from. And therefore Vogue, in the most impartial manner, offers you a choice of distractions in case you are remaining and of destinations in case you are departing. Pages of maps designed upon a new and most alluring principle direct your attention to the South of France and all its pleasures. But do not decide too soon, for a little farther on you will find all the glitter and the sparkle of the sunlit snows of Switzerland and a reminder of the mild and genial winter days which can be enjoyed in certain favoured parts of England. Should none of these lure you from the town, Vogue has many entertaining things to suggest—autumn books to read—plays to see—the very latest fashions, and all the newest ways of being frivolous; there are examples of interior decoration of modern English inspiration and a sheaf of new recipes for the hostess. In the next number Vogue will consider the great question of Christmas gifts, and this issue will contain an almost record number of bright answers to the intricate problems of giving.

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VOL. NO. 64: NO. 9

WHOLE NO. 1250

Cover Design by Georges Lepape

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Havrah, Paris

MRS. JOHN BARRYMORE

*Mrs. John Barrymore, who expects to spend most of the winter in London, is the wife of the famous actor, and was before her marriage Miss Blanche Oelrichs. She is widely known also as Michael Strange, under which name she has published several plays and books of poems*





*Panels by Duncan Grant and Vanessa Bell in Mrs. Woolf's house in Tavistock Square. The walls are pale dove-grey, the panels glossy white with tomato-red borders and oval "fonds" alternately in sienna pink and maple yellow. The subjects are painted in umbers, browns, and white, with touches of lettuce-green. The narrow frieze is in wallpaper with "écriture," of subdued violet on white and lemon yellow*

## MODERN ENGLISH DECORATION

Some Examples of the Interesting Work

Of Duncan Grant and Vanessa Bell



FOR some time past "period" rooms have been the fashion. First it was the picturesque Elizabethan and Jacobean, then Queen Anne, the eighteenth century, the Regency, the French "Empire," and even, latterly, the Victorian. Very charming such rooms can be, with their pleasant literary associations, their slight air of "pose." But, necessarily, they are a little artificial, in that they are the products of a bygone age, whose thoughts, whose aspirations, whose whole life was totally different from ours. But is there any reason why we should not consider our own day as a "period"—the only period for us which is not in some sense artificial—and set aside at any rate one room in our own house which shall be truly representative of the best in it? It is not as if this were an age devoid of artistic effort; on the contrary, there is at present in this country an artistic activity which is producing work more interesting and more vital than anything that has made its appearance here during the last hundred years. Moreover,



*Three panels in detail, from the room illustrated above*

many of the leading artists in this modern movement (which is derived largely from Cézanne and the French Impressionists, though it must not for a moment be supposed, as some critics have suggested, that it despises the Old Masters) have turned their attention to decorative work.

Among these are Duncan Grant and Vanessa Bell, who even before the war were associated with a group of artists who produced work of this kind under the leadership of Roger Fry. The war, unfortunately, put a complete stop to this enterprise, but not before they had produced a great many charming things in the way of furniture, stuffs, and pottery, practical as well as beautiful. The individual practical aspect of each object is one of the things to which the artist decorator pays the greatest attention. In the useful arts, beauty and usefulness are interdependent, and mere ornament which hinders practical use is, *ipso facto*, inartistic.

The illustrations to this article are all taken from decorative work done by Duncan Grant





*All Victorian tiles—or almost all—were hideous. But if we wander through the courts of Granada, or pray bare-footed in the mosques of Ispahan, we are reminded that once the tile was not despised. Later, we find the shining blue of Delft in the interiors of Vermeer and Van Hooghe. Here, in the house of Mrs. Mayor, the playwright, is the renaissance of the tile, inaugurated by the firm of Grant and Bell*

*Mr. Duncan Grant has restored fantasy to furniture. What—one immediately wonders—does this corner-cupboard contain? Raisins and oranges, wines from Xeres and Oporto? Or music, and the manuscripts of forgotten songs? Or love-letters, perhaps—for the cupboard has a key? Our questions stay unanswered—still the lover sings, and still the lady listens, and beneath their spell we forget our curiosity. For Mr. Grant has turned a cupboard into a romance. He has transferred this Cinderella among furniture into poetic loveliness*

*Sudden pools of colour where one least expects them, fruit growing out of mantel-pieces, and flowers blossoming on doors—it is to such sweet surprises as these that Mrs. St. John Hutchinson's house owes its individuality. It is deliberately fanciful, carefully capricious. On the walls are pictures by Matisse and Derain, Dufy and Marie Laurencin, but holding these together, framing them, and keeping them on terms, are the decorations arranged by Duncan Grant and Vanessa Bell*



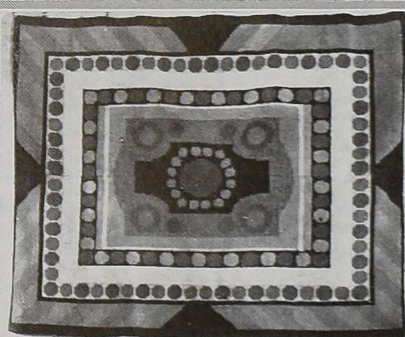




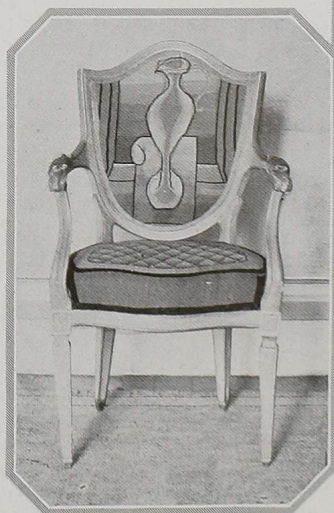
An alcove in a dining-room painted on paper with deep blue and pale grey "écriture" and a yellow ochre border. The painted sideboard by Duncan Grant is in red, buff and apple green



A fireplace by Duncan Grant has a painted decoration of arum lilies and leaves in whites, greens and yellows, on a background of dull broken crimson. The tiles are also by Duncan Grant



This carpet, designed by Vanessa Bell, is in several shades of reds and browns and beige-pink



A chair designed by Duncan Grant has a motif of grey vase and pear between emerald green curtains. It is worked in cross-stitch



Another needlework chair by Duncan Grant has a design of sky blue arum lilies and a border of turquoise circles on pink

and Vanessa Bell during the last few years, since the war. They can turn their versatile hands to anything, from the complete scheme of decoration down to the last detail of a drawing-room, to the painting of a bowl, a tile, a screen or a cushion, the designing of a carpet or a chair-cover. The pictures on the first page show panels painted in a room in the Tavistock Square house of Virginia Woolf, the brilliant author of *Jacob's Room* and *The Voyage Out*. The walls are a cool dove grey; the borders of the panels are tomato-red, while the panels themselves are a glossy white. The oval *fonds* are alternately maple yellow and sienna pink, and the subjects

are painted directly on to them in umbers, whites, and browns, with touches of lettuce green—a very cool, restful, and at the same time lively, scheme. Some of these panels were painted by Duncan Grant, some by Mrs. Bell. The narrow frieze round the top of the wall is in an amusing wall-paper, made simply by an *écriture* of brush-strokes in subdued violet on a white and lemon yellow ground. A wall-paper of the same kind was used in a dining-room alcove in a small house in Bloomsbury (shown in the top left-hand picture above), except in that this case the *écriture* is of deep blue and pale grey, bespattered with red spots, (Continued on page 106)



# NEW BOOKS

## for the

### MORNING ROOM TABLE

By DAVID GARNETT

THE other night I dreamed that I had written a best-seller; a copy of the pretty book, still crisp from the binder's, was lying in my hands. One side of every page was an advertisement, the other was left blank for the reader's memoranda. If only I could get the advertisements . . . But there is this much in my dream. Short books are delightful; delightful for the author and still more delightful for the reader. There really is not time to get bored reading a book of less than a hundred pages. It is also much easier to find the place in a short book, if one does lay it down unfinished. In a long novel one sometimes reads each of the middle chapters several times over, which is exasperating. A short book can be got through in a couple of hours, after which you are free to live your own life once more; if you embark on *War and Peace*, or the *Iliad*, or *Don Quixote*, or *A la Recherche du Temps Perdu*, you are a slave for the next six or eighteen months. And then you have often to confess you gave up before the end. If an author writes a really short book he has won half the battle. He may not become popular, but he will make no enemies. *Seducers in Ecuador*, by Victoria Sackville-West, is a model of brevity; the title is alluring. The subject is one that Henry James might well have taken. It would have been a companion to his wonderful story, *Glasses*, and he would have called it *Blue Spectacles*.

LOMAX visits Egypt. Like most tourists he wears blue spectacles. From that moment he finds his world is changed. For he has found that of which we are all in search; his own individual and appropriate vice. Henceforward the external world is rose-coloured, or green, or purple, or inky black according to his mood. It is a charming idea and Victoria Sackville-West hangs a charming witty story from it, as light and as unreal a structure as the nest which the oriole hangs from the twig swaying over the rushing waters of the Rio Putamayo, the mightiest flood of Ecuador. It hangs there as lightly as a clot of foam, secure from the monkeys, or the critic's prying paw. When you lay down the pretty speckled book, you are certain of having spent two hours well. Then turning the story over in your mind, you exclaim "But why didn't she exploit her ideas, develop her theme, thunder out the moral of which she seems unconscious?" It is quite true that had the story occurred to Henry James, he would have got more out of it, or put more into it. Henry James is always as full of meat as an egg is, a hard-boiled egg. But that is no reason to despise elegant and improbable kickshaws. Curiously

#### BOOKS REVIEWED

- The Nature of a Crime.* By Joseph Conrad and Ford Madox Hueffer. Duckworth. 5s.  
*Seducers in Ecuador.* By V. Sackville-West. Hogarth Press. 4s. 6d.  
*The Life of the Archpriest Avvakum.* Translated by Jane Harrison and Hope Mirrlees. Hogarth Press. 6s.  
*Paul Cézanne, His Life and Art.* By Ambroise Vollard. Brentano's. 8s. 6d.  
*Pipers and a Dancer.* By Stella Benson. Macmillan. 6s.  
*Poems of Emily Dickinson.* Jonathan Cape. 6s.  
*The Constant Nymph.* By Margaret Kennedy. Heinemann. 7s. 6d.  
*John Donne.* By Hugh I'Anson Fausset. Jonathan Cape. 12s. 6d.

enough, *Seducers in Ecuador* has a marked resemblance to that unfinished effort, in collaboration, of Joseph Conrad and Ford Madox Hueffer, *The Nature of a Crime*. Both have as their subject what would have made a Henry James story. And both are unlike Henry James owing to their lightness. Each deals with a crime, treated from the criminal's point of view, and each is a piece of pure fantasy which does not take in the reader for a moment. The authors are aware that the reader isn't and cannot be taken in. That fact doesn't worry them in the least. Henry James would have made the reader believe, and the result would have been quite different. But here it is enough for the author to gently tickle. What could be more pleasant? For this reason each of the stories may be said to derive from Oscar Wilde more than from Henry James. Conversation was more important to Wilde than literature. And both *Seducers in Ecuador* and *The Nature of a Crime* have the merits of a really well told, carefully elaborated anecdote! And it is impossible to believe a single word of a good anecdote.

Most people will of course find an added interest, outside the mere story in *The*

*Nature of a Crime*, from the light it throws on Joseph Conrad's methods of work. But entertaining as it is, the anecdote is but the fragment of a story impossible to achieve—the story of the defaulting trustee who was never found out and who tells the story in a series of letters to a woman. How came it, one asks oneself, that Conrad, a realist-romanticist, a master of psychology, a writer who could make all he pictured not only probable but inevitable, how came this great writer to attempt such a self-evident absurdity as this story? As well might Einstein try to balance billiard balls on each other on the music-hall stage.

Why on earth should Conrad collaborate with Hueffer? The answer is, I think, that these collaborations took place when Conrad found writing an agony. He suffered tortures which it is almost impossible to conceive. He found near by, in his friend Hueffer, a gifted dreamer, fluent, entertaining, and plausible, with every literary gift except the gift of acting on the text: "If thine eye offend thee pluck it out." Naturally collaboration with Hueffer appeared as a relief after his solitary sufferings. Wherever Conrad broke down or paused, Hueffer could pick up the tale and carry it on. And *Romance*, the best of their collaborations, is not to be despised. It is on a level with the best of Stevenson, and some of the best parts of it were written by Hueffer.

THE *Life of the Archpriest Avvakum*, by himself, is a translation from the Russian by Jane Harrison, the distinguished Greek scholar, and Hope Mirrlees, the author of *The Counterplot*. It will interest students of Russian literature as being the first piece of vigorous prose in the language. More frivolous people will find in it a dreadful warning of what happens if you take religion *au pied de la lettre*. Avvakum was a leader of the Old Believers

who refused to adopt the seventeenth century reforms in the Orthodox Russian church. That is to say, they refused to say Alleluia three times instead of twice, or to use three fingers in making the sign of the cross. As the reformers were in power, they were exiled, hunted down in Siberia, hanged, buried alive, etc. So the life of Avvakum is full of such simple stories as: "A good man too, was my dear old Athanasius, my ghostly son, whom the apostates baked to death in Moscow on the fire, and like unto bread of sweet savour he was offered to the Holy Trinity." Avvakum's enthusiasm about the sweet savour of his old friend roasted can only be properly understood after reading of his starvation. "In winter we would live on fir cones . . ." (Continued on page 96)

#### EXPERIENCE

By EMILY DICKINSON

I stepped from plank to plank  
 So slow and cautiously;  
 The stars about my head I felt,  
 About my feet the sea.

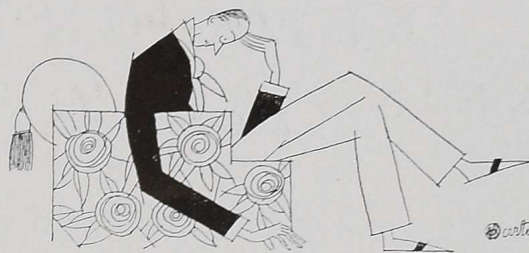
I knew not but the next  
 Would be my final inch,—  
 This gave me that precarious gait  
 Some call experience.

(By courtesy of Jonathan Cape)



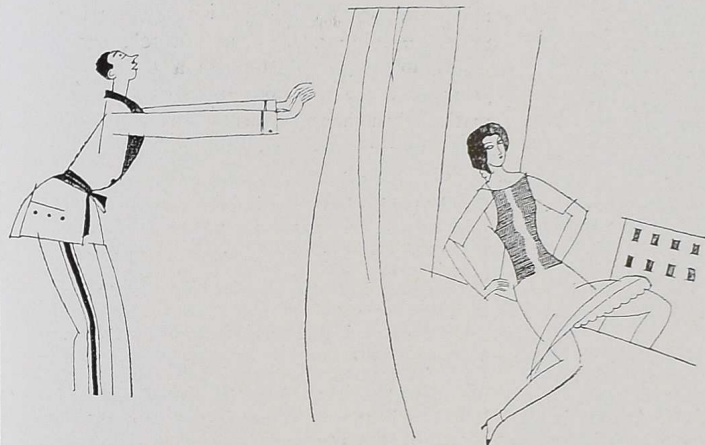
# Dangerous Affairs

*Conditions Under Which the Business of Love Should be Classed as a Hazardous Occupation*



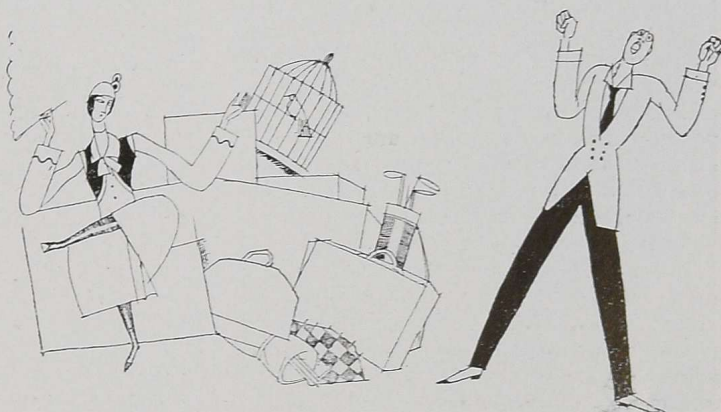
## THE DISILLUSIONED DON JUAN

He has experienced all the affairs illustrated below, and is on the point of sending for the catalogues of the best liquor-making monastic orders still extant



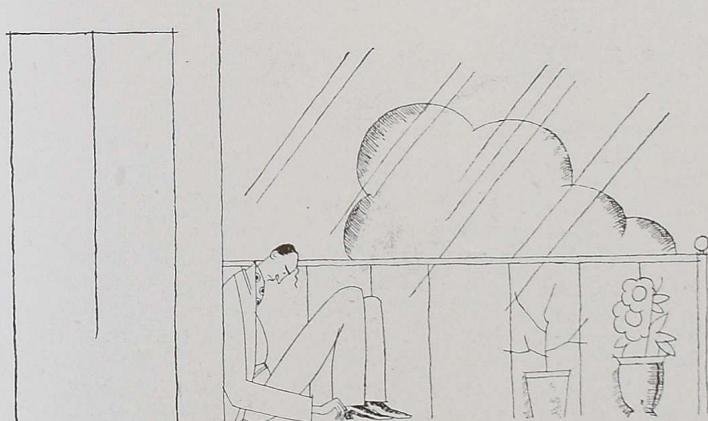
## THE SPINE-CHILLER

A girl whose idea of teasing a lover is to straddle a window-sill and threaten to jump out will eventually shatter any nervous system. The worst of such situations is that if she should happen to fall without leaving a suicide note, nine juries out of ten would decide that you had pushed her



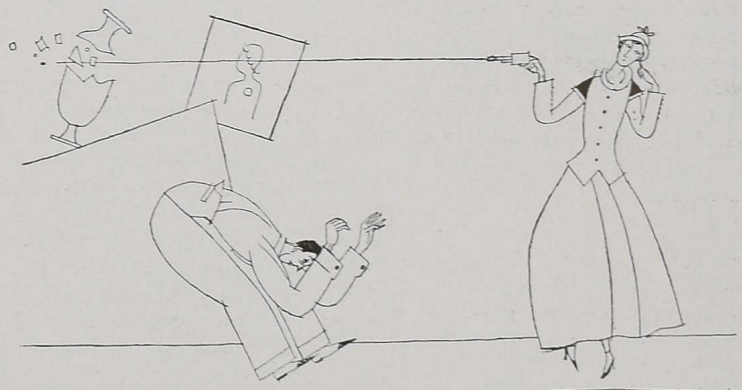
## THE MORAL COURAGE ENTHUSIAST

But this is nothing compared to the horror of starting a harmless flirtation with a married woman, who suddenly becomes convinced—by reading the *Life of Shelley*—that the only honourable course is to bring her canary and golf clubs over to your rooms and live with you openly



## A DOUBLE-BARRELLED DANGER

If you have only a passing shotgun acquaintance with a lady's husband, perhaps it is just as well for you to shiver in the rain on her balcony and take your chances with pneumonia as against the risk of a shower of bullets



## THE AMATEUR MARKSWOMAN

If a jealous woman takes careful aim before firing her pistol at you, you are fairly safe. But beware of the girl who is afraid of guns, and fires without looking. She seldom misses and hence should be dismissed while you are still alive



## AVOID FOREIGN ENTANGLEMENTS

It is always dangerous to fall in love with a woman whose husband is from some Latin country, where duelling is still a popular outdoor sport. But if you ever are in this predicament, remember that the Queensbury Rules give you the choice of weapons. We recommend bean bags at thirty paces

Sketches by  
CHARLES MARTIN



## SEEN ON THE STAGE

A Gifted Producer and His Recent Revival

Of an Old Drama : With Notes on a New Play



Arthur Hands

Esmé Percy is here seen as Hamlet in Mr. William Poel's production of "Fratricide Punished." In this primitive version of Shakespeare's tragedy Hamlet is a high-spirited young man unable to avenge his father's murder, not owing to his reflective disposition, but simply because of the physical difficulties in the way. He is quite untainted with madness, which he assumes to divert suspicion from his designs

Angela Baddeley and Elsa Lanchester in "The Duenna," by R. B. Sheridan, which has been successfully revived by Mr. Nigel Playfair at the Lyric Theatre, Hammer-smith. This musical comedy, which Byron pronounced to be the best in English, has not been produced in England since the eighteenth century. Komisarjevski, however, revived it last year in Paris, with Jeanne de Casalis playing in the title rôle

THE distinguished scholar, Mr. William Poel, was responsible for one of the most interesting theatrical performances that have been seen in London for a very long time when he produced at the New Oxford Theatre *Hamlet, Prince of Denmark, or Fratricide Punished*.

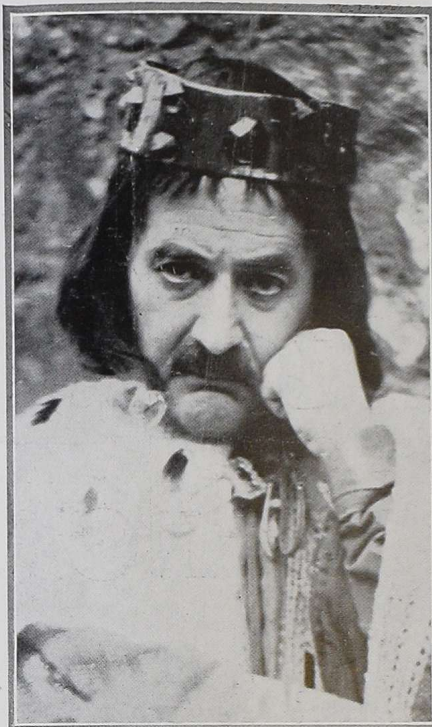
In order to understand about this performance, readers of Vogue will have to listen to a little literary history. It is generally known that Shakespeare rarely invented his own plots. But, further than this, he rarely even invented his own play, but generally worked over some other man's play, already printed or perhaps merely existing in manuscript at the theatre. *Hamlet*, for instance, is probably the most interesting and popular of all Shakespeare's plays. But *Hamlet* is not the invention of Shakespeare. He spent years in improving *Hamlet*, and in improving it out of all recognition, but he did not invent it. He always had an original to work over and must often have found this original a great inconvenience. The original *Hamlet* unfortunately does not exist, but it was probably written by a very remarkable man, Thomas Kyd, who also wrote a blood-and-thunder

melodrama called *The Spanish Tragedy*, which was a tremendous favourite with Elizabethan audiences, and was always in the repertory of the theatres. The plot of this play bears considerable resemblance to *Hamlet*. It deals with the revenge of a father for the murder of his son and in other ways is like *Hamlet*, particularly in the employment of a madness motif. This has led many people to think, probably justly, that Kyd wrote the original *Hamlet* also. In the first quarto version of Shakespeare's *Hamlet* (which has recently been republished by John Lane) there remains a great deal more of the original *Hamlet* than is to be found in Shakespeare's final version, which is printed in the ordinary editions of his works. Even the names of the characters are not always the same. There Polonius is still called Carambis, which was presumably his name in the original *Hamlet* of Kyd. The 1st quarto *Hamlet* is half way between the original *Hamlet* and the *Hamlet* we all know. But there is an even earlier *Hamlet* than the 1st quarto. Curiously enough, it is not in English at all, but in German, and (Continued on page 102)



Maurice Beck and Macgregor





Arthur Hands



Manrice Beck and Macgregor



Two centre photographs by Yevonde

Herman de Lange as the usurping King made a great hit in Mr. William Poel's fascinating revival of "Fratricide Punished," the most primitive form we still have of what was to become Shakespeare's "Hamlet." He is an amorous, slightly ridiculous figure driven on by circumstances to crimes for which he is unsuited

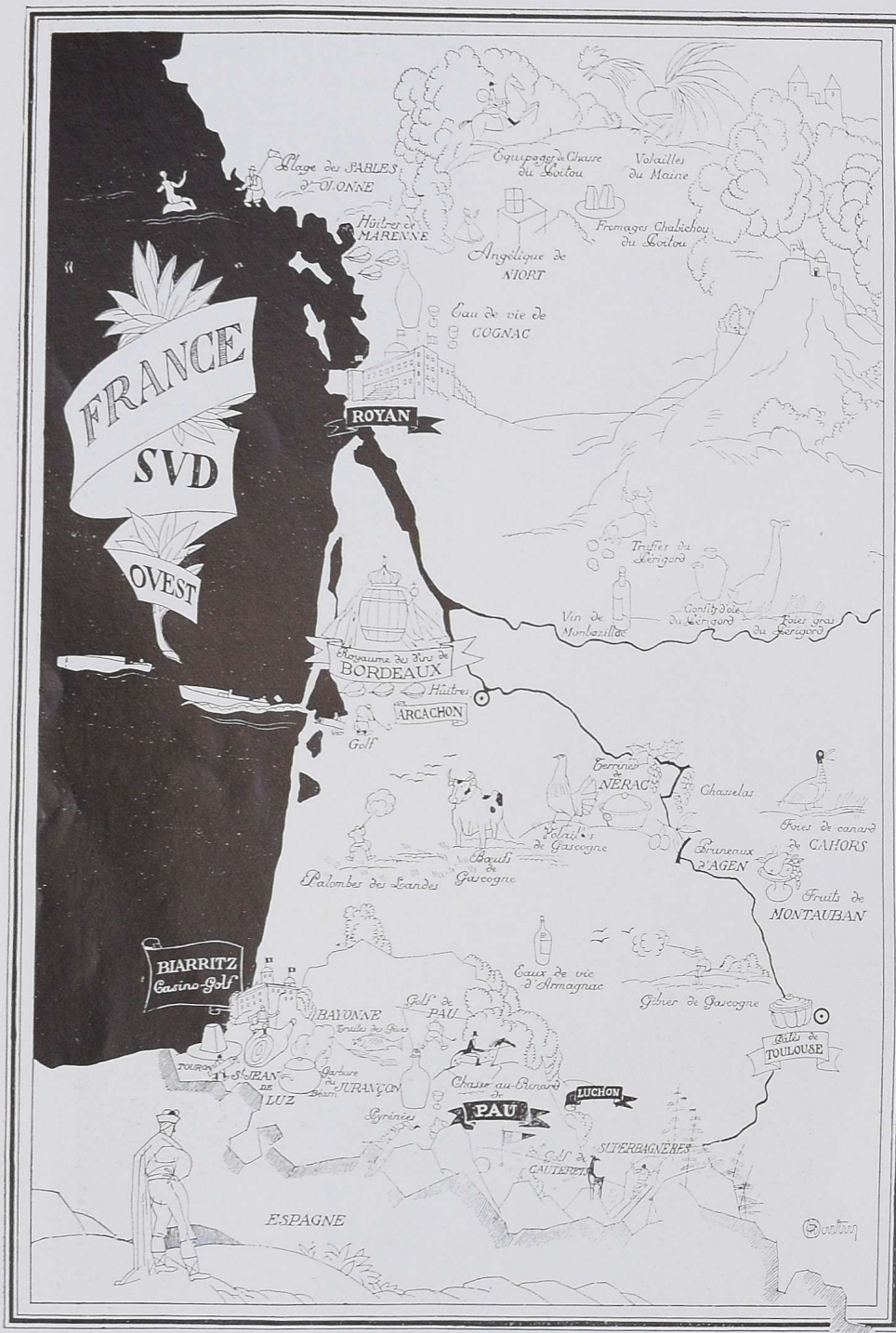
Constance Collier is still appearing as Minny in W. S. Maugham's "Our Betters." Her superb performance in this highly comic rôle revealed a quite new side to her art. She made her reputation in London as a tragic actress. Miss Collier is also an author, having collaborated with Ivor Novello in "The Rat"

(Top, centre) Sara Sothorn has made a tremendous hit as the cripple girl in "The Fool." The spectacle she presents of pathetic helplessness carries one back to the time of Dickens and "The Old Curiosity Shop." She might be a reincarnation of Little Nell. She is an American actress, and played the part of the cripple on its first production in the States

(Above) This is a photograph of the dancers in the "Old Wives," a popular entertainment played by the Arts League of Service to numerous audiences. The masked figures dance to the music of a mouth organ. The Arts League of Service will be remembered by Londoners for their delightful performance in Hyde Park of Purcell's "Dido and Aeneas"

## MASKS AND FACES FROM CONTEMPORARY DRAMA





# TRAVEL ZONES OF FRANCE

*From the Bay of  
Biscay to the Alps*

BY  
ROBERT BURNAND

THE Southwest of France is a country as green as Normandy, as sunlit as Marseilles. There, one finds no drought, no dust, no insect pests. The sparkling streams keep the fields green and water the pebbly soil of the vineyards, which produce the famous wines of Bordeaux-Médoc, Graves, Saint Emilion, the Sauternes—an endless list of vintages that should be spoken of with reverence and respect. Close to Bordeaux is Périgord, the country of high-living, and, just a little further, in the fragrant valleys of the Garonne and the Adour, what fruits, what fowls, what geese, what enormous ducks (awaiting the truffles that are just at hand), what game in the thickets, what trout in the eddies of the mountain streams! Nor should the glory of the great Bordeaux wines make us forget other pleasant vintages, Gers, the fire coloured Armagnac, and Henry IV.'s Jurançon, the boon companion of which is the traditional cabbage soup.

This is a country for hunting and for fishing, an old French country. From its châteaux set forth the cadets of Gascony to the conquest of the world. It is a land that is varied, but always green, enthroned upon the long slope of the Pyrenees, its thousand little towns clinging to the hillsides of Limousin and to the rock of Auvergne, from which clear streams descend on their way to the Loire or to the sea; it is the garden of France, with castles for its flowers. It is a country of tiny roads that scale the hillsides, tumble into valleys, and tie white knots about the villages that lie like checkered bouquets on the hillside, a countryside of infinite moods, laughing in Poitou, broad and well-fed in Périgord, melancholy in Charente, haughty and dignified at Bordeaux, harsh under the pines of Landes, savage and magnificent in the heart of the Pyrenees. And whatever the mood of the country, seldom does the sky above fail to look down blue and smiling, encouraging happiness.

## BIARRITZ

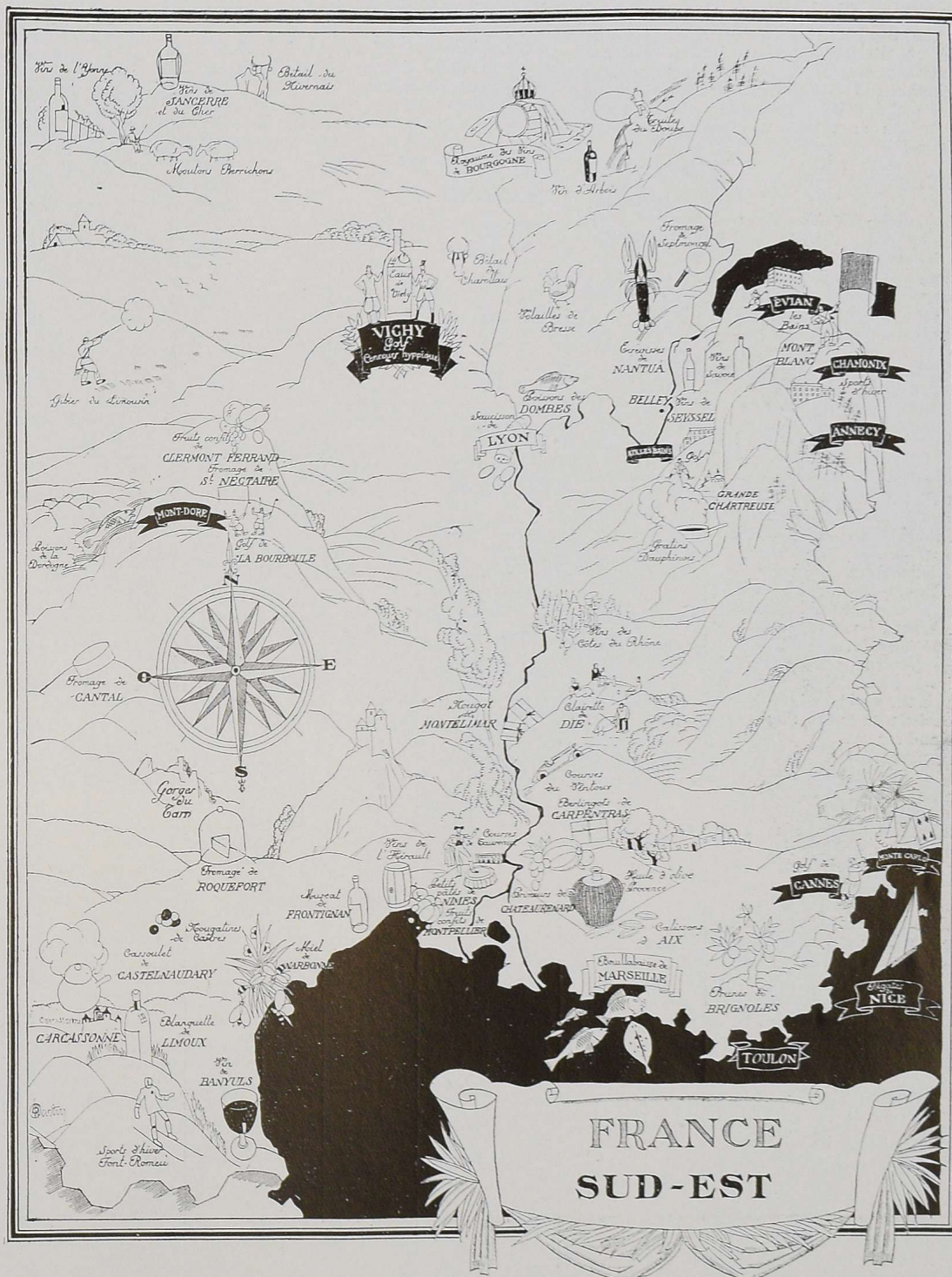
This all year round Mecca of the fashionable world is 430 miles—728 kilometres—from Paris. Hotels, Carlton, du Palais; restaurants, la Pomme d'Or, la Croix de Lorraine, and the two Hulot restaurants.

The beach is an interlude of calm and peace on the Basque coast, where the sea rages among the rocks. Biarritz was sponsored long ago by the Empress Eugénie; ever since that time it has been a favourite resort of kings. The season is continuous; even in winter there is fox-hunting and a horse show.

Bayonne and Saint-Jean-de-Luz are at the very gates of Biarritz. At Cambo, only 6½ miles distant, is the villa of the poet, Edmond Rostand. At Hendaye, 20 miles from Biarritz, one finds the house of Pierre Loti on the little Bidassoa River that forms the frontier. Here is made that delicious liqueur, eau de (Continued on page 104)



*Editor's Note.*—In summer and winter alike the South-East of France invites the traveller. Having in mind the coming season, Vogue in this article dwells chiefly on those places which are favourite winter and early spring resorts, but those who are already planning next summer's holiday will also find here some useful guidance. A letter addressed to the Condé Nast Travel Bureau, Aldwych House, Aldwych, Strand, W.C., will bring the prospective traveller any further information he or she may need



IN the Southeast, the valley of the Rhône is the great route, the vital artery to which everything is tributary, that carries to the sea the memory of green Lyonnais, the Savoies, smiling Dauphiné, the Central Plateau, and perfumed Provence. This region seems paradoxically varied, for it has a great deal of water in the north and very little in the south; it all belongs together, none the less, on account of the similar products of the soil, the intimate character of its landscape, the connected thread of its history.

The Southeast is little known from a gastronomic point of view. People who do not know it declare that the sun does not bring the flowers of epicureanism to perfection—a terrible error. The Southeast does not, as do other places, exalt the cult of butter, but it bespeaks, in its dishes, the merits of cooking with olive-oil. It offers us the infinite, the incredible, the alluring

variety of marine morsels found in the marvellous bouquet of bouillabaisse.

The Southeast has, too, the most wonderful cheese in the world—Roquefort—and, besides the stronger wines of Languedoc, it has the vineyards from the banks of the Rhône, le Tavel, l'Hermitage, le Châteauneuf du Pape—wines full of sunlight nourished in the great breath of the mistral. There is the Muscat tasting of honey and the Banyuls with the flavour of flowers.

And there is, to add to the joys of the gourmet, the azure sky, the sea, the perfume of roses, of pinks, of violets, and of mimosas blooming on the hills of the marvellous coast.

#### THE RIVIERA

Here one finds the mildest air, the clearest sky, the pearliest sea, the most nearly perfect flowers and fruit. Here one may lead the most elaborate

life or, on the other hand, may rest one's soul by watching the moon bathe itself in the waters of the lazy sea.

#### MARSEILLES

495 miles—772 kilometres—from Paris; 12 hours by rail. Through express, sleeping- and dining-cars. Hotels, Noailles, Louvre, Paix. Restaurants recommended, Isnard, la Reserve (on the shore), Pascal (Marseillaise cuisine), Basso, in the old fort.

The most beautiful of the gates of Europe. A multicoloured city where pass all nations, all races, all costumes of the world. A city, a port, that gives the traveller from Africa or the Orient his first smiling glimpses of France.

Aix-en-Provence, 19 miles—29 kilometres—from Marseilles. A citadel of former days, a city of imposing hotels, of sparkling fountains



One must see the tapestries of the Archbishopric and the small Italian garden of the Pavillon Vendôme. Restaurant, Hôtel Sextius. The prodigious aqueduct of Roquefaveur (23 miles) is the highest and most daring in France. Restaurant, Hôtel Arguier. Toulon (42 miles) is a war-port hidden in a fairy harbour. Restaurant, Christinel.

## CANNES

568 miles—885 kilometres—from Paris; 17 hours by rail. Express trains de luxe, "trains bleu," sleeping- and dining-cars. Season, January to March (especially February). Hotels, Métropole, Carlton. Restaurants, Robert, Bar Nautique.

There is not a more chic place on the Riviera, and the society is more exclusively smart than at Monte Carlo. Cannes has all the sports, including polo, and regattas and tennis tournaments.

## NICE

579 miles—905 kilometres—from Paris; 18 hours by rail. Express de luxe, "train bleu," with sleeping and dining-cars. Season, January to March (especially February at carnival time). Hotels, Majestic Palace, Negresco, Ruhl, Royal. Restaurants, Bouttau, la Belle Meunière, les Caves du Falicon.

The Promenade des Anglais always offers one of the gayest sights in the world, and the day is crowded with casino, theatre, races and regattas.

The route des Alpes leaves Nice and creeps along the steep slopes and, at each turn, gives a wider view of the dazzling sea. In the midst of mountains, on the Italian frontier, one comes to Peira-Cava, a pleasant winter sports centre. All along the coast, the Corniche runs through charming places before reaching the Italian Riviera.

## MENTONE

600 miles—936 kilometres—from Paris; 19 hours by rail. Express trains, "blue trains," sleeping- and dining-cars. Season, January to March (especially February).

Mentone, beautifully situated among pines, is very smart but quieter than Nice.

Tailored clothes and sports costumes are worn a great deal. In the evening the casino at Monte Carlo is the great rendezvous.

Sospel, 14 miles away from Mentone, is at the beginning of the Italian Riviera.

## MONTE CARLO

593 miles—926 kilometres—from Paris; 18 hours by rail. Express trains de luxe, "blue train," sleeping- and dining-cars. Season, January to March (especially February). Hotels, Paris, Métropole, Hermitage. Restaurant, Pistonato.

In this operetta principality, fêtes follow fêtes. The crowds in the Casino present an unending interest, and the opera is good.

Beaulieu is 7 miles away, and Villefranche, where the fleet often moors, is a drive of 10½ miles. Monaco and Monte Carlo, with the connecting link of La Condamine and the French annex of Beausoleil, now form one continuous town.

## SAINT-RAPHAEL

559 miles—872 kilometres—from Paris; 17 hours by rail. Express de luxe, "blue train." Golf season, December to March.

Valescure, several kilometres from Saint-Raphael, is much more chic than Saint-Raphael itself. The hotel is the last word in comfort—very smart—always crowded.

## CHAMONIX

375 miles—583 kilometres—from Paris; 15 hours by rail. Through expresses during the

(Below) With the help of this table you can choose a French holiday resort for any season of the year. The smartest places are tabulated here, with their seasons and other information. Full details will be found in the text

FASHIONABLE RESORTS	SEASON	HEIGHT OF SEASON	HOURS FROM PARIS	DISTANCE BY MOTOR	HOTELS DE LUXE
Aix-les-Bains	June 15th to Sept. 15th	First part of August	10	342 miles 534 kms.	Splendid, Royal, Excelsior, Restaurant Ciro
Annecy	June, July, Aug., Sept.	August	12	333 miles 519 kms.	Imperial D'Angleterre
Biarritz	Sept., Oct., Nov., March, April	September	16, 12½ during season	430 miles 728 kms.	du Palais, Carlton
Brides-les-Bains	July, Aug., Sept.	August	14	390 miles 597 kms.	Royal
Cannes	Jan., Feb., March	February	17	568 miles 885 kms.	Carlton, Grand, Calédonie, Métropole, Restaurant Ambassadeurs
Chamonix	July, Aug., to Sept. 15th; Dec., Jan.	August Christmas	15	375 miles 583 kms.	Majestic
Deauville	July, Aug., Sept.	Middle of August	3	120 miles 184 kms.	Normandy, Royal, Restaurants: Ciro, Guillaume Le Conquerant (at Dives), Marie-Antoinette, (between Villers and Houllgate)
Dieppe	July, Aug., Sept.	August	3	104 miles 161 kms.	Royal, Grand
Dinard	July, Aug., Sept., open all year	August	8	232 miles 362 kms.	Royal
Evian-les-Bains	July, Aug., Sept.	August	12	346 miles 540 kms.	Royal, Ermitage, Splendide
Luchon	July, Aug., September	August	15	506 miles 851 kms.	Pyrénées Palace
Mentone	Jan., Feb., March	February	19	600 miles 936 kms.	Imperial
Monte Carlo	Jan., Feb., March	February	18	593 miles 926 kms.	de Paris, Hermitage, Restaurants: Ciro, Café de Paris, Ambassadeurs, Ré, la Réserve de Beaulieu
Nice	Jan., Feb., March	February	18	579 miles 905 kms.	Negresco, Ruhl, Royal, Restaurant la Réserve
Pau	October to April	November	12	435 miles 735 kms.	Gassion, de France
Le Touquet	July, Aug., Sept.	August	3½	136 miles 213 kms.	Hermitage, Normandy, Golf
Vichy	July, Aug., September	August	8	217 miles 339 kms.	du Parc et Majestic, Carlton

season, sleeping-cars. Season, from December to February, great centre of winter sports; the great week: Christmas vacation. Hotels, Majestic Palace, Hôtel Carlton, Savoy Palace. Restaurant, Croix Blanche.

Chamonix lies among the Alps at the feet of Mont Blanc, which is in France and not in Switzerland, as is generally believed.

One may take innumerable trips to the well-known Mer de Glace, to the Glacier d'Argentière,

to the Glacier de Trient, to l'Aiguille du Géant. The magnificent Route des Alpes leaves Chamonix goes round the neck of the Galibier, to the foot of de Meije, traverses a stretch of magnificent and desolate country, and is lost in the icy clouds before descending again on Nice in the dazzling light of the Riviera.

## ANNECY

333 miles—519 kilometres—from Paris; 12 hours by rail (sleeping-cars). Hotels, D'Angleterre, Imperial Palace.

An old city on the lake of the same name; very picturesque arcaded streets.

## LYONS

296 miles—462 kilometres—from Paris; 8 hours by rail. Through expresses, dining- and sleeping-cars. Hotels, Grand, Terminus.

A large and magnificent city, situated at the juncture of a large river and a pleasant stream. It is often called at by visitors to and from the Riviera as a break in the journey. Lyons is an industrial, commercial, intellectual, and artistic centre. A grave city, where everything is carried out in a serious manner, even to the eating of the marvellous dinners, even to the making of the supple silks.

Lyons is one of the French cities noted for its excellent food. All the restaurants are good. We mention Morateur and especially the restaurant of Mère Filloux, a place of nondescript appearance where the menu is always the same, and it would be quite wrong to change it (the truffled capon is a specialty).

## VICHY

217 miles—339 kilometres—from Paris; 6 hours by rail. Springs open all year. Hotels, Pavillon Sévigné, du Parc et Majestic, Carlton, Thermal Palace. Restaurant de l'Ardoisière (6½ miles).

Vichy is not a new watering-place. Madame de Sévigné went there for her health. To-day, one sees many people who drink the celebrated water (Grande-Grille, Céléstine, Hôpital, and others), but few who are seriously ill.

Clermont-Ferrand (37 miles) is a university town, with old and picturesque houses. Restaurant du Gastronomes. From Clermont-Ferrand, one may make a superb trip by motor to les Gorges du Tarn.

## CARCASSONNE

499 miles—776 kilometres—from Paris; 13 hours by rail. Expresses, sleeping-cars. Hôtel de la Cité. Restaurant Auter (truffles, foies gras).

At Carcassonne, one is seven centuries behind the times; it is an abrupt vision of the middle ages. A whole town, with its houses, towers, ramparts, churches, by a miracle, has been kept as it was, by the side of the modern city. The river Aude, flowing through Carcassonne, divides the Ville Basse, on the left bank, near the railway, from the wonderful old Cité, on a hill on the other bank. The Ville Basse has a fine Gothic church. Every one should stop here when coming from Marseilles.



# MANKIND MAKES THE HORSE HIS AUTUMN STUDY

*The Hon. George Lambton, who is a brother of Lord Durham, gives his friend Mr. R. C. Dawson a tip*



*Steeplechasing absorbs the attention of Lord Ebrington, who is Earl Fortescue's eldest son and heir*



*The Hon. Wilfred Egerton, whose eldest brother, the Earl of Ellesmere, married Lord Durham's niece, hopes that he has backed a winner*



*Sir Claude de Crespigny, who is a well-known figure in the sporting world, watches a steeplechase*



*Baron Frank de Tuyl appears at a West Country race meeting obviously prepared for bad weather*

*Mr. E. H. Tattersall, whose name is a guarantee of his interest in equine matters, studies his card*



*Lord Inverclyde, who is in the Scots Guards, spends part of his leave at a Scottish race meeting*





Steichen

POIRET





Steichen

## TWO CHÉRUIT MODELS

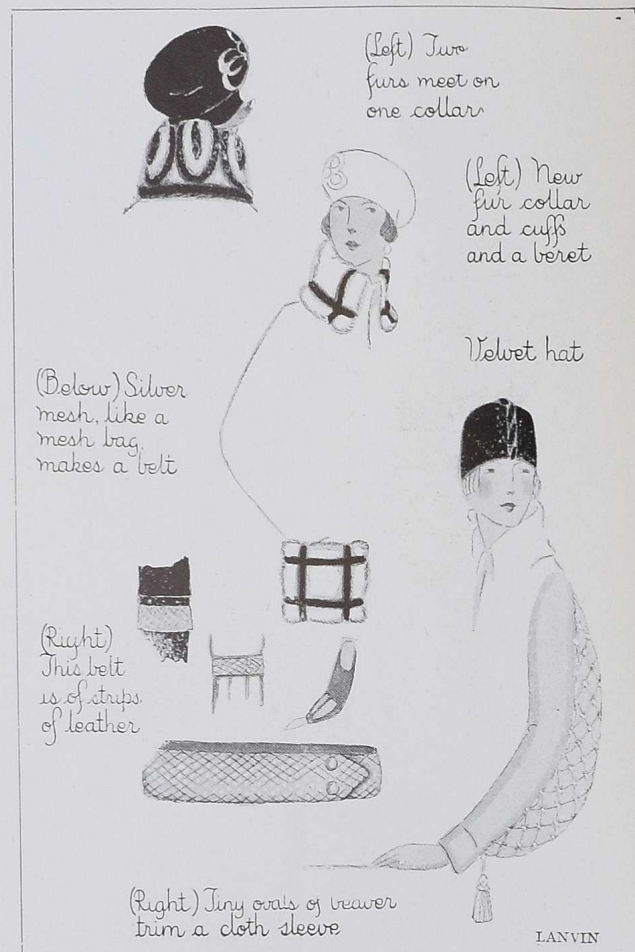
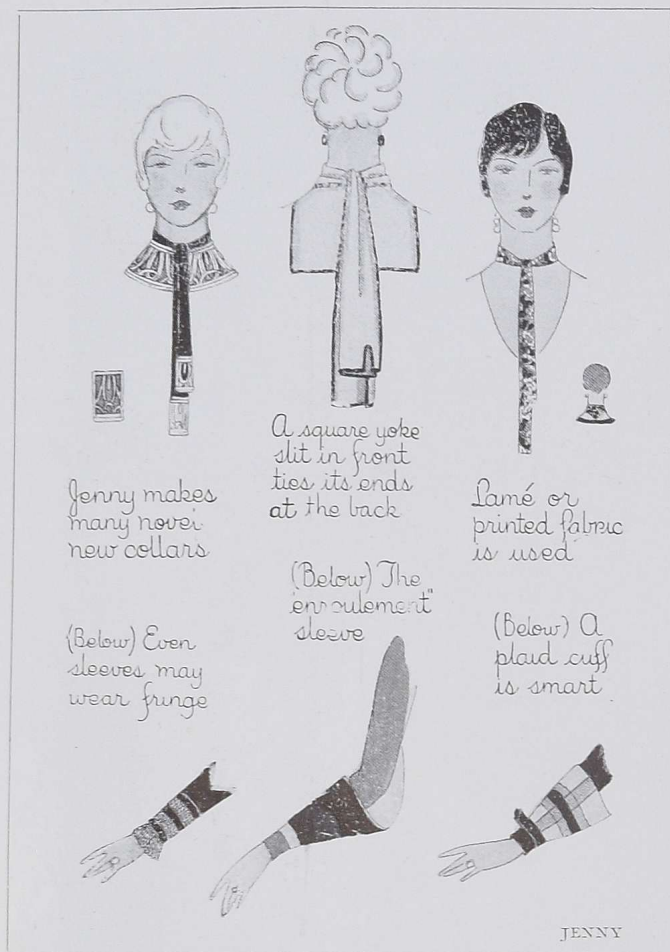
The skirt of the smart evening gown rises far above material things like floors and feet, and, in this Chéruit model, it adds flounces on each side, one placed higher than the other. The material of the gown is a quite stiff, shiny black satin, and it is made with a deep V neck-line and has a scarf of jade crêpe and green-shot gold lamé

Gold lamé gleams triumphant in this Chéruit model, assured of its favour in the eyes of an evening mode that sponsors all that glistens. The gold is shot with fuchsia and embroidered at the armholes and V neck-line with twisted gold thread, and a very wide green velvet girdle encircles the waist and hangs in long, wide ends

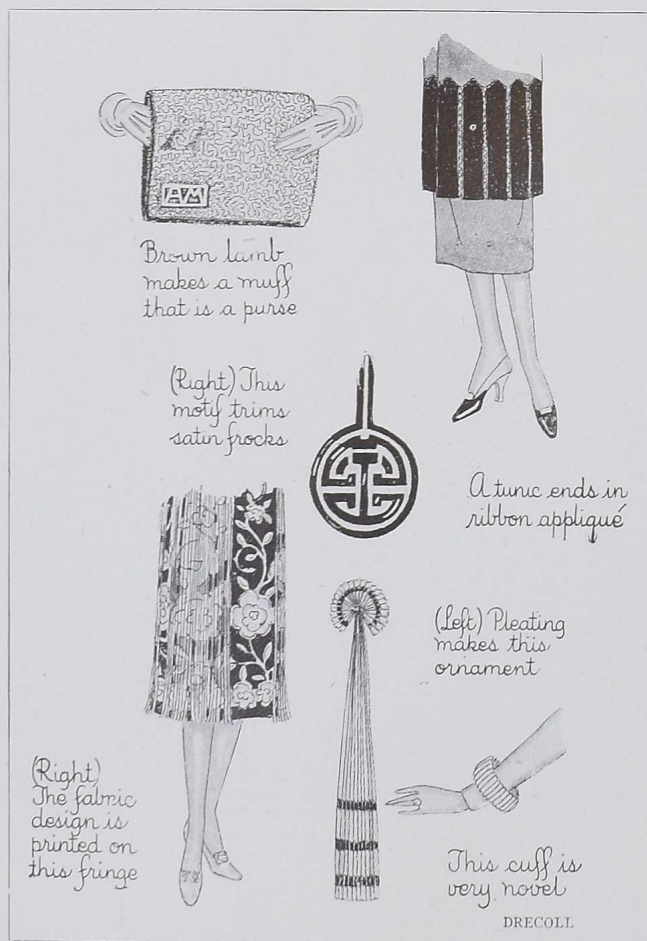
(Opposite page) A peasant type of gown that rises to ranks of royalty in chic is designed by Poiret in black velvet. Bands of vari-coloured velvet on the bodice and skirt and a high, turn-over collar of embroidered cream-coloured batiste trim this unusual frock, so very much of the mode to-day, while it is—paradoxically—so reminiscent of yesterday

BREVITY OF SKIRT IS A MEASURE OF CHIC FOR EVENING





EACH PARIS  
DESIGNER  
HAS HIS  
INDIVIDUAL  
NOTES

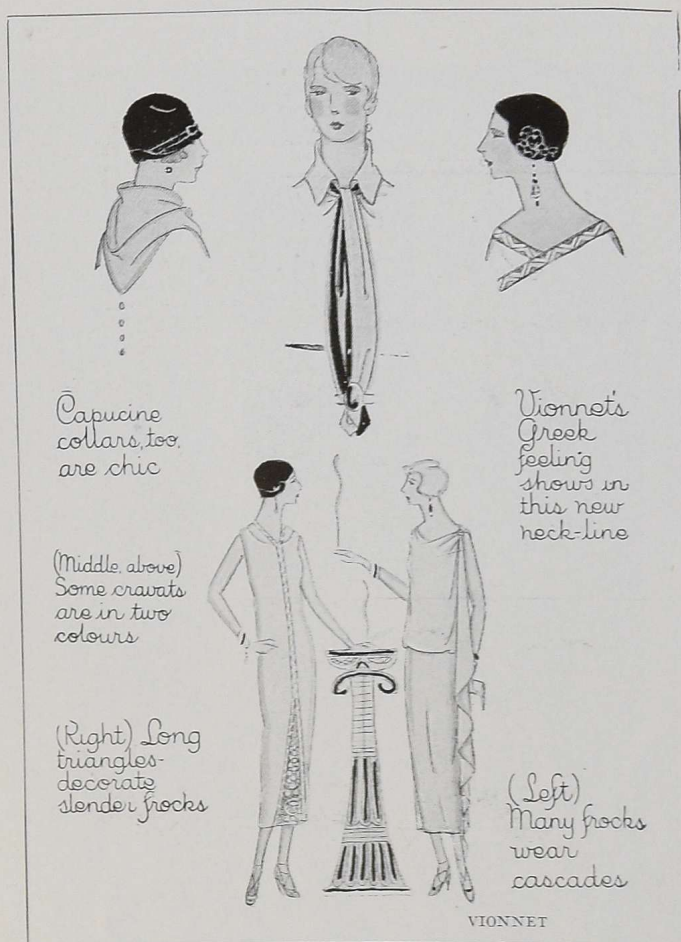


Jenny makes a particular feature of new and varied collars in her collection, such as the scarf with a square yoke in back, slit at the front into ends that cross to tie at the back. Sleeves, too, are noteworthy, especially the clever "enroulement" sleeve and novel cuffs

Lanvin's collection is conspicuous for its use of two different furs that pattern designs on collars and cuffs as a trimming for cloth coats. Here, also, sleeves have a large share of importance, especially the melon-shaped sleeve that is made with insertions of mated-lasse or fur, tassel-finished

The revival of the muff is a distinct note in the new winter showings, and one of its smartest versions appears in the Drecoll collection in the form of a muff-purse of envelope shape, made of brown lamb. Printed silk fringe is another unusual detail that marks the winter mode at Drecoll's





The straight hem-line has a serious rival in the uneven one, varied by scallops, points, tabs, or fringe, as the case may be. In the two sketches at the bottom in the group above, a Directoire hem-line is suggested by the double, patterned borders in quaint designs

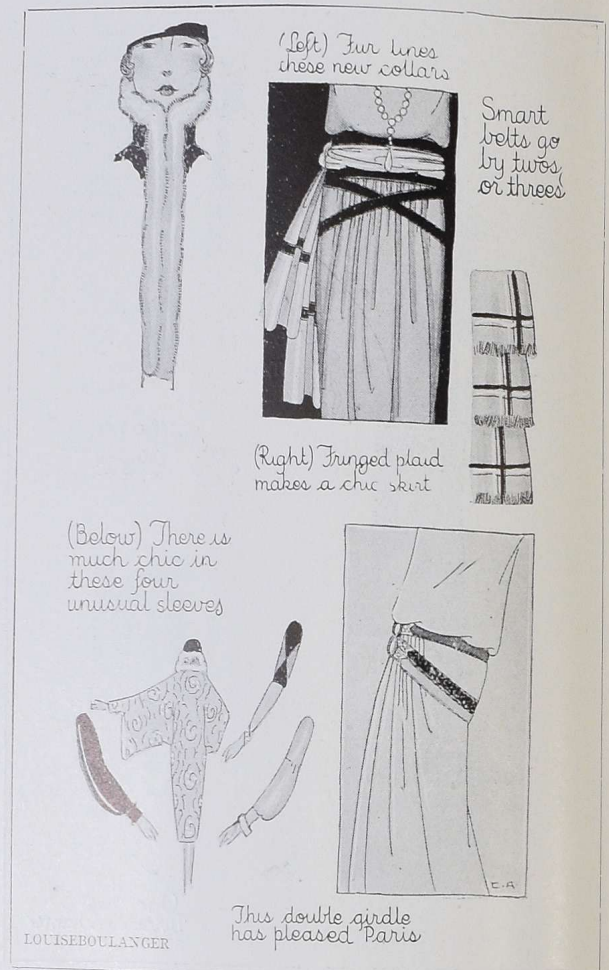
There is a Greek feeling throughout Vionnet's collection, appearing in the simple, classic drapery of her evening gowns and in such neck-lines as the one shown at the extreme upper right on this page. So charming is this designer's interpretation that one realizes anew the beauty of Greek lines

The revival of the jabot has brought about the creating of many similar details, such as the series of tabs down the front of a blouse, the flowing cravat in two colours, and the long, pleated collar which ties loosely at the front—all shown in the group from Chéruit sketched at the right

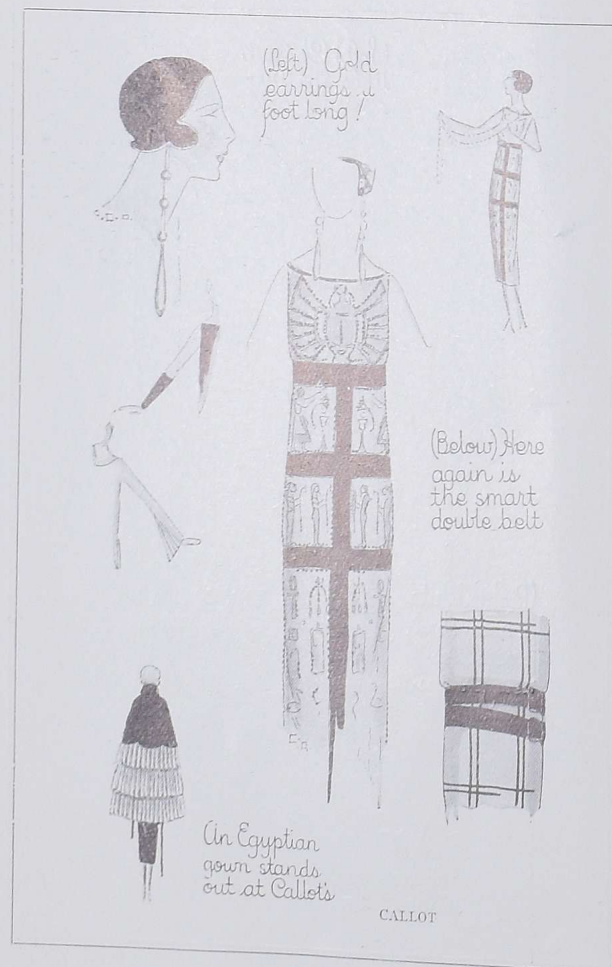


DETAILS That  
DISTINGUISH  
The NEW  
WINTER  
COLLECTIONS





SMALL POINTS  
OF LARGE  
IMPORTANCE  
in THE PARIS  
MODE



One of the most striking notes in Chanel's collection is the use of fringe (a smart note, in fact, in many other collections). Particularly lovely is the jet and crystal fringe that makes almost the whole of the evening frock that is sketched in the centre of the group at the upper left on this page

Louiseboulanger's double belt, marking both the natural waistline and a slightly lower one, is the most important feature in her collection. It appears both on gowns for evening and on daytime frocks. Two interesting examples of this novelty are shown in the group at the upper right on this page

Fringe is smart at Callot's, too, and is seen in several new guises. A particularly interesting one is the combination of grey and silver silk in very heavy strands, giving an effect that suggests chinchilla. Three rows of this trim the cape shown in the tiny sketch at the bottom at the extreme left





Steichen

## LANVIN

A suggestion of sparkling Spanish beauty and languorous Spanish charm clings in the full skirt of this gown with its glittering spangles and cloudy black Spanish lace. Heavy, creamy white taffeta is embroidered at the neck, armholes, and waist with grey-white spangles and on the underskirt with rhinestones, spangles and green beads. The lace hangs below the underskirt.



## LANVIN

The "robe de style" is of the evening mode today, yesterday, and to-morrow—always picturesque and delightful. This Lanvin "robe de style" of heavy cream-white taffeta with a front of blue chiffon velvet has a pointed edging of blue velvet, embroidered with pearls, at the hem, neck-line, armholes and front. The shoes are of silver kid, a strong note in the new mode.

THE "ROBE DE STYLE" HAS A PERENNIAL CHARM





## ALLINGTON CASTLE

*Every mediæval fortress must have a frowning entrance to impress the timid and resist the brave. Here the draw-bridge is replaced by stone and the porticulis is gone, and one motors through the gates, stopping under an arch at the front door; but still the façade retains its air of forbidding grandeur*

Photographs by onices

*The Castle, seen from an old tower the upper part of which is converted into a summer-house, forms a picturesque group of towers, turrets and buttresses reflected in the still waters of the moat. Most wisely, there is no attempt to form a garden against the walls. Plain greensward sweeps round and forms the best setting possible*





# A 13<sup>TH</sup> CENTURY STRONGHOLD

AS the Medway meanders northward through the pleasant flat pasture lands from Penshurst to the Thames it passes many relics of bygone days—bridges with Gothic arches, old castles, monasteries and little manor houses, all charming and nearly all unspoilt. After leaving Maidstone, with its mediæval buildings clustered round the river, one reaches Allington, where the river becomes tidal and where stands the beautiful old castle here shown. Beyond it towards the sea is the old priory at Aylesford and the Norman keep of Rochester.

Allington Castle is placed at a beautiful bend in the river, so that to form a moat it was possible to take the water from upstream, let it flow round the castle and out again lower down. Built in the latter part of the thirteenth century, the castle has been little altered, though in Elizabeth's day a small portion of what was by then mostly a ruin was turned into a little house. Sir Martin Conway found it in this condition, ruined—with the small portion turned into a cottage. He saw what a lovely house the old castle would make and undertook the great work of repair.

*A thirteenth century interior is difficult to furnish. A few chests will look well and iron chandeliers are appropriate, while for seats in a hall wooden pews may be found. Old Chinese ornaments will also be found suitable, and in this hall we find all these things. The walls are of rubble with quoins, windows and arches of worked stone, all needing the radiators that are here installed*





SOME  
ACTRESSES  
OF  
DISTINCTION



Gwen Ffrangcon-Davies came from the Birmingham Repertory Theatre. Singer and actress, she first made a hit in "The Immortal Hour." Since then she has specialised in our classical drama. She made an excellent Juliet at the Regent Theatre, and gave a splendid performance as Queen Isabella in Marlowe's "Edward II" for the Phoenix Society



Cathleen Nesbitt created the rôle of Yasmin in Flecker's "Hassan." She also very successfully took the part of the professor's wife in Tchekov's "Uncle Vanya" for the Stage Society. Cathleen Nesbitt makes a speciality of disillusioned wives, and is playing at present a rôle of this kind in "The Blue Peter" at the Prince's Theatre



(Right, above) Isabel Jeans is one of the best living exponents of the Restoration Drama and is one of the mainstays of the Phoenix Society. Particularly admirable was her interpretation of the title rôle in Wycherley's "Country Wife." She also gave a very fine display in Congreve's "Old Batchelor." She is now playing in "The Rat"

(Left) Jeanne de'Casalis is now making in London the same success that she had in Paris, where, among other plays, she appeared in a translation of "The Duenna." Her playing of the chief part in Knut Hamsun's "At the Gates of the Kingdom" was her first English success. She is now drawing crowded houses in "Fata Morgana"



Four photographs by  
Maurice Beck and Macgregor

IS the word "intellectual" really considered a term of abuse? If so, nothing would induce me to apply it to the acting of any of the ladies whose photographs appear upon these two pages. But in criticism of all the arts, of music and painting as well as of literature, it is not unusual to classify the artists as "intellectual" or "instinctive." It is a matter of degree, of course. The "instinctive" artist needs to use his brains—the "intellectual" depends eventually upon his instinct. It is the proportion in which an artist seems to draw either upon his reasoning powers or upon his intuition which decides in which category the critic is to place him. If, then, one suggests that certain actors and actresses may, for the purposes of criticism, be classified as "intellectuals," it does not mean that they have less innate dramatic talent than others, but that they seem to depend less upon it. It is for this reason, we suggest, that such artists as Miss Edith Evans, Miss Sybil Thorndike and Miss Athene Seyler are so frequently invited to perform by producers faced with par-

half imbecile, half cunning country wench in Wycherley's *Country Wife* that she first swept an astonished audience off its feet and revealed herself as one of the most intelligent actresses in England. It was wonderful to see her contrast with Miss Athene Seyler as Lady Fidget in the same play. Lady Fidget is as urban as the *Country Wife* (Continued on page 104)

ticularly difficult plays—those, for instance, too old or too new for the general public, which are given by the invaluable Stage Society and Phoenix. An intellectual as well as an intuitive understanding of the dramatist's intentions is in such work of the first importance. Of the actresses mentioned here Miss Sybil Thorndike is already in proud possession of her own theatre, in which she can make any courageous experiments for which she has an inclination. Others, though well known to their admirers, are not yet in the happy position of being able to pick and choose. Frequenters of the Everyman Theatre were introduced to the talent of Miss Isabel Jeans some while since, but it was as the





Bertram Park

Laura Cowie has specialised in Queens. She has played Queen Elizabeth delightfully, and also her rival, Mary Queen of Scots, in Mr. Drinkwater's play. She has also appeared successfully for the Phoenix Society in Congreve's "Old Batchelor" and as Pervaneh in Flecker's "Hassan." She is an actress of quite unusual intelligence and charm



Florence Vandamm



Bertram Park

Athene Seyler is a great expert in Restoration Comedy. Two of her most successful appearances have been in Wycherley's "Country Wife" and Congreve's "Love for Love." In a different style she shines in "The Mask and the Face"

Margaret Yarde is a first-class comic. She made a magnificent Mistress Quickly in "Henry IV" and was sublime as Maria in "Twelfth Night." She was also a tremendous success as Lady Wishfort in "The Way of the World"



Bertram Park



Maurice Beck and Macgregor

Among Sybil Thorn-dike's most famous parts are Beatrice in Shelley's "Cenci" and Mr. Shaw's Saint Joan. Her appearances in "Medea" and "The Trojan Women" were sensational. She has played in much Elizabethan drama

Edith Evans is a pupil of the great Mr. William Poel. She won fame in Mr. Shaw's "Heart-break House" and "Methusalem"; and with her glorious Millamant in "The Way of the World." No one will forget her Cleopatra in Dryden's "All for Love"

## PLAYERS IN ELIZABETHAN AND RESTORATION DRAMA





Goodwin, Stockholm

**H.R.H. THE CROWN PRINCESS OF SWEDEN**

*Her Royal Highness was, before her recent marriage, Lady Louise Mountbatten, sister of H.R.H. Princess Andrew of Greece and of the present Marquess of Milford Haven*



## THE TALE OF GENJI

Notes on the Style, Characters and Story of an

Extraordinary Eleventh Century Japanese Novel

By ARTHUR WALEY

THE hero of the story is an imaginary prince. The scene is in and near Kyōto and the time, though not explicitly stated, is obviously about the end of the tenth century. There is nothing more boring than to be told the plot of a book or play, and in the case of a novel like *Genji*, which would print at about 2,200 of our ordinary octavo pages, the baldest possible summary would far overflow the space allotted to me.

I shall therefore only discuss some general characteristics of the book. To begin with, it is naturalistic. That is to say, it records things which, though they are invented, might quite well have actually happened. Contrast *Genji*'s birth and childhood with those of the main characters in previous fiction. The heroine of the *Taketori* was born out of a bamboo stem. Nakatada, the hero of the popular tenth-century romance *Utsubo* lived with his mother in a hollow tree vacated for them by a couple of bears who had been persuaded to spare their lives by the eloquence of the infant Nakatada. This was very odd; but the most extraordinary things happened in Nakatada's family. For example, his father was wrecked on the coast of Persia during the course of a voyage from Japan to China.

TO *Genji* none of these exotic things happen. He makes love to a great many people, often to several at once; but he is always handicapped by just such sensibilities and scruples as the civilised men and women whom we know do actually feel. These love-affairs, and the difficulties in which they land him, form the whole subject of the book. Beyond them there is only a little music and poetry, together with a modicum of internal politics. There is no mention of war or international intrigue. The last ten chapters take place after *Genji*'s death and deal with the adventures of his supposed son Kaoru, really the son of a young courtier who has cuckolded him. This second part of the story is no mere aftermath or sequel. There is no sign that it was written later or indeed that it was not from the first an intrinsic part of the design. Previous stories in Japan had as a rule wound up with a general outburst of apotheoses and promotions—in fact, with a puerile caricature of the “happy ending.” By carrying the story on into the next generation (it stops in Kaoru's twentieth year) Murasaki tinges it with the continuity of real life.

IN a previous article I said that *The Tale of the Genji* belongs to the sort of fiction which is less concerned with what happens than with the effect of the events on the minds of persons. The moment at which art most often reaches perfection is when some new means of self-expression is being for the first time explored. In this, literature differs from science, which generally takes a long time in making use of the new powers which invention places at its disposal. It is true that the *Princesse de Clèves*, in which the “psychological” method is used for the first time in Europe, just as it was used for the first time in Asia by Murasaki—the *Princesse de Clèves* opened up the way for Balzac, Stendhal, Proust. But in the whole realm of French fiction there is nothing more perfect as art than the *Princesse*. And Murasaki, like Madame de La Fayette (and, for the matter of that, like Shakespeare), was both inventor and perfecter. But, unlike the French writer, she found no successors.

*This is the second article by Mr. Arthur Waley on "The Tale of Genji." The first article, which gave an account of Murasaki, the authoress of this remarkable Japanese novel of the eleventh century, appeared in the Early October issue of Vogue*

A SECOND characteristic of the book is the huge scale upon which it is planned. It is, as I have already indicated, one of the longest novels in existence. Yet the vast elaboration of detail which such proportions involve never obscures the general design; at every point there is a perfect correspondence between the material selected and the space which it has to fill.

WHEN *Genji* is recovering from an illness at a mountain temple above Kyōto he looks towards the western sea and the places where years afterwards his exile is to be spent. Some one points out to him the Bay of Akashi and tells the story of a strange recluse who lives there with his closely-guarded daughter. We thus look forward, as it were, into the second part of the story, in which the Lady of Akashi plays so prominent a part.

WE feel that the authoress herself stands always on some such eminence, never lost in the intricacies of the plot as it proceeds from episode to episode, but steadily viewing the ultimate course of the story as though from some detached, commanding crest.

ONE very peculiar device by which she succeeds in giving a large movement to the narrative is by leaving gaps in the story, but referring to the omitted incidents as though they were already familiar to the reader. Later on these gaps are gradually filled. Proust uses the same device. In mentioning for the first time some previous dealing of Marcel's with the *Princesse de Parme* he will speak as though we knew all about the business. When at last (quite out of its course in the narrative) the matter is fully discussed, our mind at once travels back to the earlier hints and allusions, so that the story no longer remains a succession of brief divided incidents, but begins to unfold to us as a vast corridor of eventful years and days.

SIMILARLY *Genji* overhears some ladies trying to repeat “the poem which he addressed to Princess Asagao,” and getting it all wrong. The reader has not heard of this princess before, and only infers that she is some lady to whom *Genji* had notoriously been paying court. Only seven chapters later do we learn that this princess was a niece of the Emperor's who had from *Genji*'s seventeenth year onward rejected his addresses. Much later in the book Princess Asagao plays for a while the leading part.

ANOTHER characteristic which Murasaki shares with Proust is her interest in servants. Koremitsu, *Genji*'s man, is worthy to rank beside the “lifter” of Baalbec: “He prided himself on springing up miraculously from nowhere the moment he was asked for at any hour of the night or day; and he thought it very provoking of *Genji* to send for him just on the one occasion when he was not at hand”; or again: “*Genji* went on foot. Koremitsu thought this too great a tribute to pay to a day of so little importance and insisted upon *Genji* riding his horse, while he walked behind. In doing this he sacrificed his own feelings, for he too had reasons for wishing to make a good impression in the house and he knew that by arriving in this rather undignified way he would sink in the estimation of the inhabitants.” (Continued on page 106)





*Red-Hot Pokers, by Duncan Grant. From the London Group Exhibition at the Mansard Gallery*

## SOME RECENT EXHIBITIONS

IN an English exhibition it is surprising to find the standard of painting so high that out of some hundred and forty works not more than thirty are positively bad. Yet in this, the twenty-first of the London Group (at the Mansard Gallery), it might be difficult to find so many. Also, by giving the place of honour to a French painter of repute the group emphasises its own achievement. Dufy sets a standard, and the English have no reason to be ashamed.

Dufy is not a great painter, though he is a charming one. Not as a painter, not even as a decorator, is he entitled to a place in the first class; but as what in modern English I suppose one must call an "art-worker," what I should prefer to call an "artisan," he is amongst the best—perhaps is the best—of his age. As a designer of stuffs and an inventor of wall-papers I know not his living equal. And just these qualities, which make him as a designer pre-eminent, make him fall short as a painter. He

The London Group at the Mansard Gallery, Lucien Pissarro at the Leicester Gallery, and Frank Dobson's Watercolours

BY CLIVE BELL

has an enchanting gift for reducing natural forms to amusing symbols, a few of which, cunningly interwoven, compose a pattern. Now of pattern repetition is the essence; but repetition without variation is apt to be the death of a picture. Further, a masterly designer never forgets that his symbols have to be translated by a machine; wherefore he invents what shall not suffer too much in translation. When painting pictures Dufy rarely succeeds in getting the silk factories of Lyons quite out of his head. He repeats his forms, and the forms which he repeats are too often no more than charming superficial abbreviations. All of which notwithstanding, he is a delightful painter, gay, whimsical, and of a taste astonishingly sure.

The great surprise of the exhibition is its general

excellence. Of the minor surprises one is the work of Mr. Alfred Thornton. Of each picture as one comes in front of it one is tempted to say, "This has 'come off' exceptionally, the next will not be so happy."

But the next is as happy. Mr. Thornton contributes five pictures, all of which are interesting, and something more than interesting. For a good many years Mr. Thornton's art has been improving as the artist found himself. Always, no doubt, he saw landscapes with genuine emotion; now, mainly by a subtle manipulation of tones, he is beginning to get his lyricism into his pictures. Also, without violently transposing the forms which have moved him, he has the art of elaborating them into satisfying compositions. Mr. Thornton's pictures are so very discreet and unpretentious that amateurs may be pardoned for having in the past walked by them without noticing that they were also original. The time is approaching, however, when to overlook them will be a mark of insensibility.





*The Mouth of the Arun, by F. J. Porter.  
From the London Group Exhibition*

The other minor surprise is the painting of Mr. Gertler, which makes one wonder impertinently what he can be up to. When first he began to exhibit pictures—some twelve or fourteen years ago—the more intelligent critics were impressed by his immense energy and conviction. He seemed to lack sensibility and imagination, but no living English painter “meant it” more genuinely, more determinedly, than Mark Gertler. With a view to getting more completely expressed what he meant, he set himself to learn painting—a useful craft of which apparently one hears nothing at the Slade. And with such energy and intelligence did he set about it that before long few English painters could lay on colour more impressively than he. So far, so good: but now one begins to ask oneself whether in the effort to learn painting he lost hold of what he had wanted to paint. No. 34 in this exhibition is well enough. It is not a great work of art—and does not pretend to be—because it depends for its effect, not on the intensity or beauty of the conception, but on the charm of the thing represented. At any rate, it is well painted. Of the other works perhaps the less said the better. Only, the question remains—“What is Mr. Gertler about?” Had he used his gifts to make popular vulgarities his case would be deplorable but comprehensible. He has done nothing of the sort. His conscientiousness is still unquestioned. What there is of vulgar prettiness in *The Pond* was put there, I surmise, to please the

artist, not the public. Here is no pot-boiling, merely a distressing insignificance.

The pillars of the society, with the exception of the president, are well represented. Passing Mr. Duncan Grant's *Red-Hot Pokers*, I was reminded of that fine picture of his in Mr. Keynes's collection—*St. Paul's*; which shows, what indeed few people doubt nowadays, that, seen through the imagination of an artist, a flower may become as grandiose as a cathedral. Miss Cicely Stock's luminous pictures will make the

Philistines wonder where she can have spent her summer; it is to be hoped that they will make the elect wonder why they have not heard more of this interesting painter. Mr. Douglas Davidson, a newcomer, I think, shows an attractive and promising little picture. Mr. Porter has never done better than *The Mouth of the Arun*. And perhaps the best picture in the show, though I say it who shouldn't, is No. 9, *Roses and Apples*, by Vanessa Bell.

If the president, Mr. Dobson, is absent from the Mansard Galleries, he may be found in Grafton Street at the Independent, where are four-and-twenty watercolours and a few statuettes. Mr. Frank Dobson is, in my opinion, the best sculptor in England, but he is not a watercolourist. These sketches, it seems to me, might have been produced by almost any artist of talent and taste who had been through the mill of abstract painting. There is no real ground for disappointment here; though anyone familiar with Mr. Dobson's drawings from the life may have hoped for something different. When you turn from the water colours to the statuettes you find yourself in another world. Mr. Dobson's apprenticeship in the school of abstract art, combined with his own essentially classical temperament, gives him a mastery which becomes steadily more apparent. Always his form is on a scale to contain easily his idea. And if it be true that the vice of allowing content to overflow form is the most fatal in the plastic (Continued on page 104)



*Study for Welsh National War Memorial, a statuette  
by Frank Dobson, exhibited at the Independent Gallery*





(Above) Venice and the Lido are a summer memory to cheer November gloom



(Left) Miss Rosemary Howe in the rôle of interested spectator at a recent race-meeting



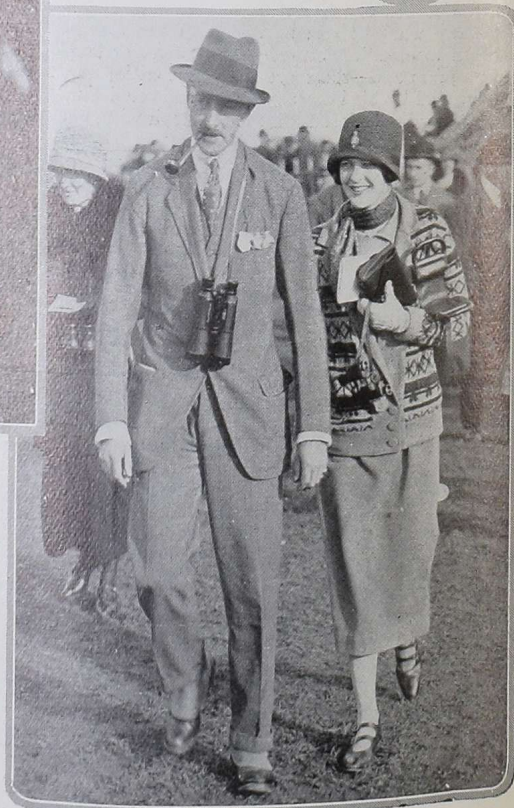
(Left) Miss Hupfel hopes that her drive has carried her across the water into safety



(Right) Mlle. de Lucinge wears her necklace precisely as it should be worn



(Left) Mr. Filmer Sankey, who recently married Lady Ursula Grosvenor, takes a stroll on the green



(Right) Sir Mark Sturgis and Lady Moira Coombe snapped on their leisurely way to the paddock



# SEEN AT SOME AUTUMN GATHERINGS



Lord Chesham and Lady Westmorland discuss the chances of a win for the favourite



The Hon. Barbara Frankland, who is the only daughter of Baroness Zouche, takes a smiling interest in steeplechasing



Madame Didier is caught in the act of inducing a handsome friend to pose for the camera



The Hon. Mrs. Critchley, who was formerly Miss Gladys Waring, recently had a little son, born at Fooks Cray, Kent



Mrs. Ralph Peto was a wedding guest on a recent occasion when her small daughter officiated as bridesmaid



A snapshot of Mrs. Maurice Kingscote taken at a recent steeplechase meeting in the West Country



Another guest at one of the big autumn weddings shows how charming a small hat combined with a jumper suit of heavy satin can be



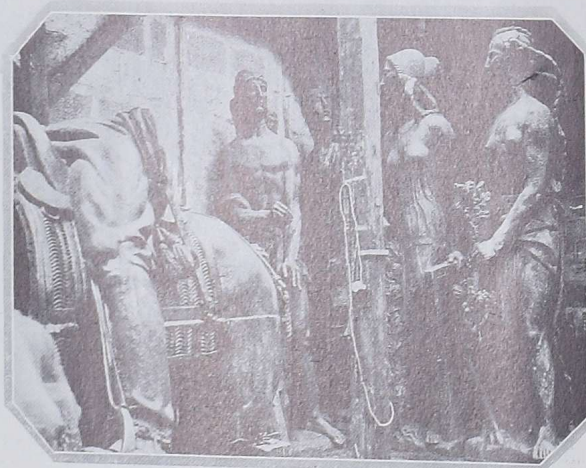
## ELOQUENCE

We must go to the Argentine if we would see the originals of these powerful figures by the French sculptor, Bourdelle. There are in the group four symbolic figures surrounding an equestrian statue of General Alvear. The work of Bourdelle, who was long under the influence of Rodin, shows the interesting transition from Rodin to the really fine sculpture of Maillol.



## LIBERTY

In the exaggeration of height shown in this noble female figure, we see the artist's appreciation of the foreshortening which will result from the final placing of the individual details at a considerable height above the base. Each figure occupies a corner, the general arrangement recalling that of the famous Jean Goujon fountain in the Place Saint Sulpice, in Paris.



## TRANS-SHIPMENT

Here we see an interesting glimpse of a corner of the bronze founder's atelier, where the massive details were prepared for shipment to South America.

## VICTORY

A striking quality of Bourdelle's sculpture is its decorative value, its repose and dignity, and its subservience to the requirements of the design in its large aspects. This is splendidly illustrated in the figure of Victory.

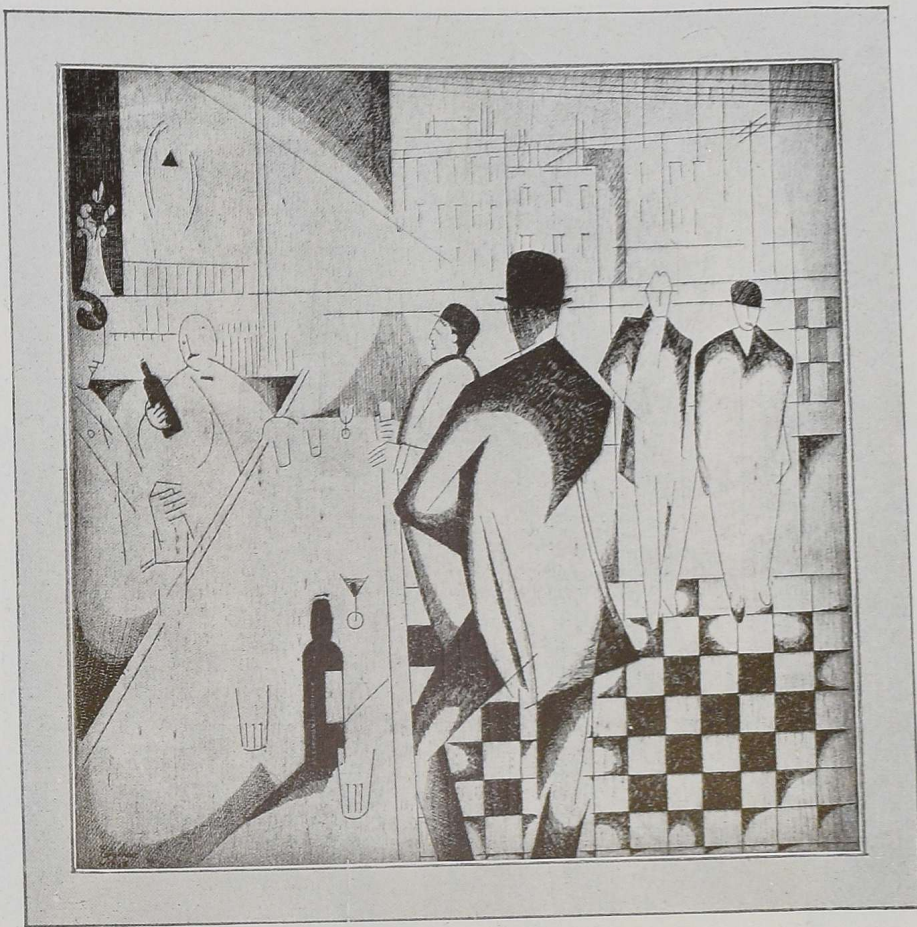
## STRENGTH

This is plainly Herakles, but with a subtle physical development from the heavier, more rugged type of antiquity. Bourdelle's Herakles is distinctly the Gallic ideal of great strength, swiftness, and lithe animal grace.



Recent Sculpture by a Great French Master, Emile Antoine Bourdelle





Etchings by J. E. Laboureur

## DRINKS—SHORT AND LONG

IT seems strange, in a country where the national drink, so to speak, is whisky, that the whisky bottle should be but a means to one end (sound and excellent though it be)—Whisky and Soda, and one frequently hears from men who would rather their "cupboards were bare" of the necessities of life than their decanters of "Scotch" that, much as they love a good cocktail, they cannot be bothered to keep all the necessary ingredients. From the following recipes it can be seen that "while there's whisky in the bottle there's a cocktail in the glass."

*Whisver.*—Here is an example of an entirely simple cocktail much in favour with the inhabitants of the West Indies. Take a jug which will hold exactly the required amount, put in a little over one third of whisky and fill it with equal parts of French and Italian Vermouth. Pour the mixture into a shaker half full of crushed ice, shake well and serve.

*Duppy.*—For this cocktail put a few cloves in a jug three quarters full of whisky, add three or four drops of Orange Bitters and fill up with any strongly flavoured sweet liqueur—Grand Marnier, Cointreau, or Curaçao—then proceed with the shaker as usual and serve.

*Grace's Delight.*—This cocktail is, it must be admitted, slightly more complicated, but it is certainly not more expensive. It should not be transferred to a shaker but should be poured into the glasses from the bottle, which must, of course, be thoroughly shaken immediately before serving. The quantity given is

Some Recipes for Cocktails that Provide Interesting Variations on the Whisky and Soda

Theme and Form Appetising Preludes to a Meal



for six people and the measure is the glass in which the cocktail would be served. Put into a jug two glasses of whisky, two and a half glasses of French Vermouth, and half a glass of Eau de Vie de Framboise. Add the juice of half an orange, a teaspoonful of Eau de Fleurs d'Oranger, three Juniper berries, a small piece of

cinnamon and a little grated nutmeg. Stir well with a silver spoon and pour the mixture into a litre bottle through a very fine strainer. Shake the bottle and ice for one hour.

*Jamaica Cup.*—Take half a dozen sticks of barley sugar and put them in a large jug with an orange cut in slices, a few slices of pineapple, the peel of a cucumber, and (if you can get them) a teacupful of Jamaica Pimento berries. Pour over a tumbler and a half of whisky, cover the jug and let it stand on ice for six hours. Then strain the cup into a glass jug and "fizz" it with three bottles of strong dry ginger ale instead of the usual soda water.

*Orangeade.*—Mix the juice of six oranges with a half pint of water, sweeten with sugar and put it in a jug with a half-tumbler of whisky. You may add, if you wish, two liqueur glasses of Benedictine or Grand Marnier. Let the jug stand on ice for an hour and, before serving, splash in sufficient soda water.

*Cannon Punch.*—Put a quart of still dry cider into a saucepan with three oranges stuck with cloves and bring it to the boil. Sweeten to taste with lump sugar and let the cider boil for a few minutes. Then add a tumblerful of whisky and serve very hot in a punch bowl.

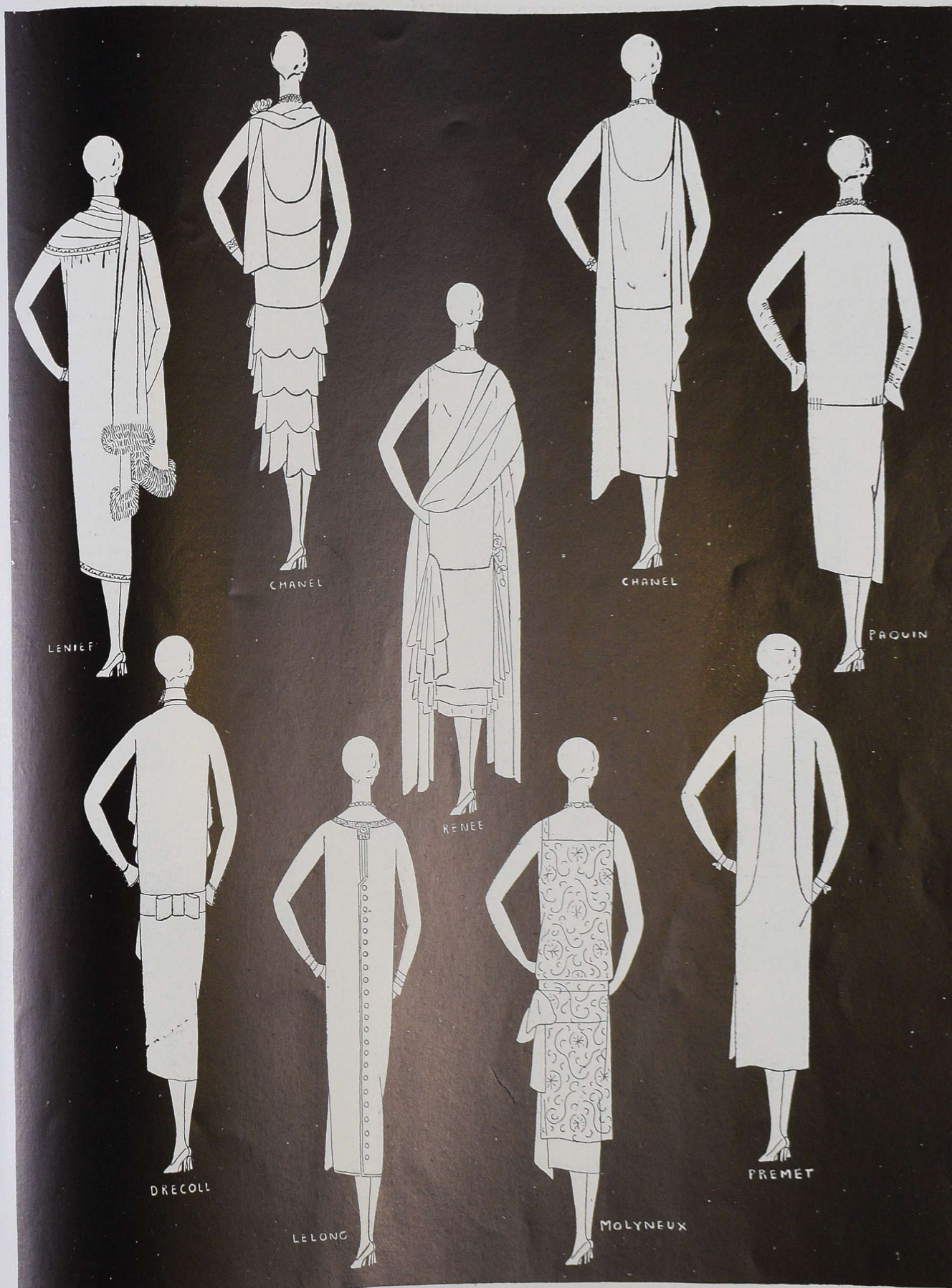




*On these pages are shown a number of smart and very wearable frocks for afternoon and evening selected from the most practical models of the season*

## THE CHIC SILHOUETTE FOR AFTERNOON AND EVENING





The backs of all of these Paris models are shown, in positions corresponding to the fronts, to give the complete impression of the chic of their lines

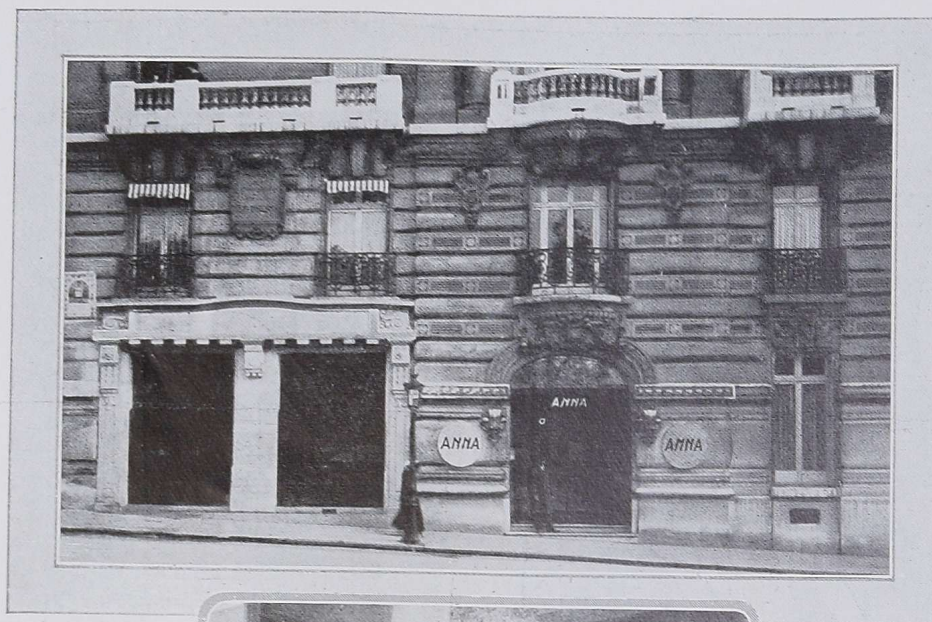
SUCCESSFUL MODELS FROM EIGHT PARIS HOUSES



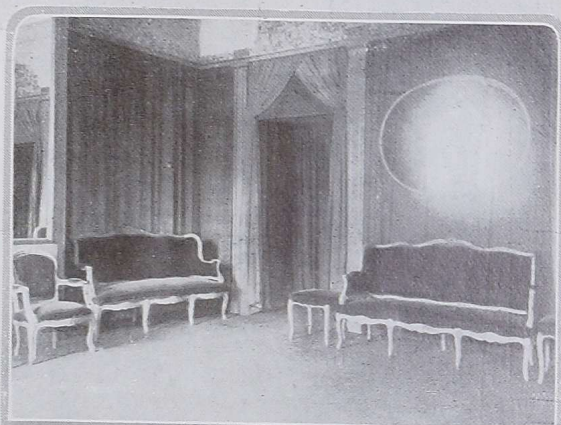
# WHERE THE MANNEQUINS PASS

Notes on Some of the

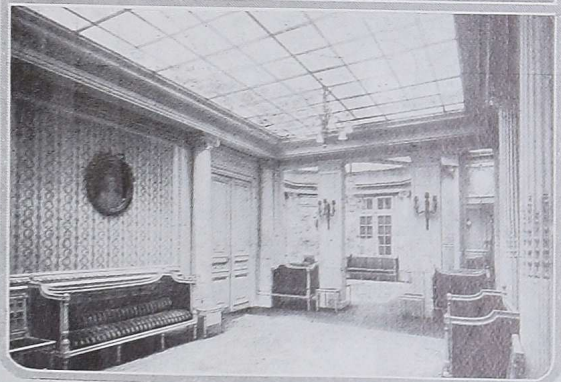
Grandes Maisons of Paris



(Above) The fine modern building, 104 Avenue des Champs Élysées, occupied by Anna (Madeleine et Madeleine)

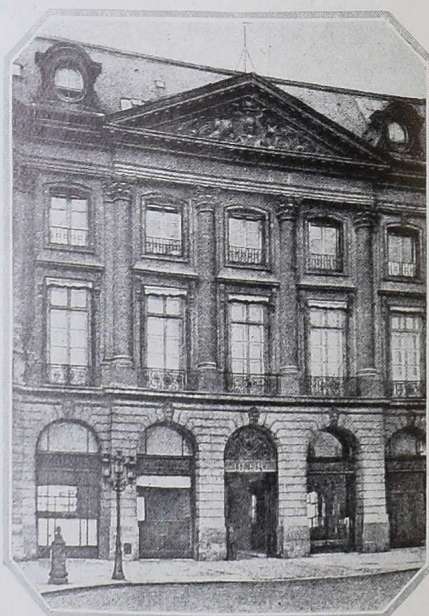
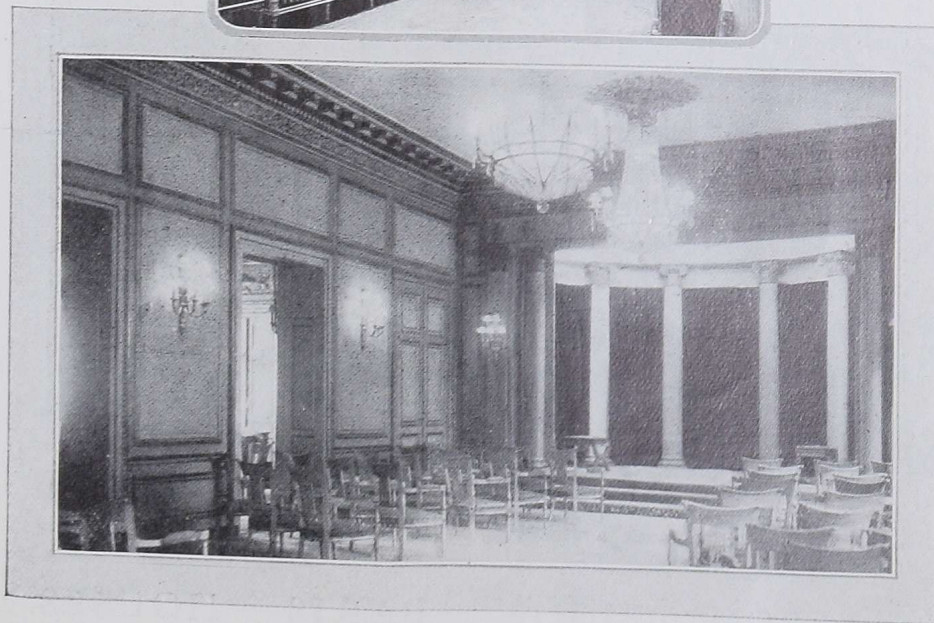


On the left is shown an interior of one of Paul Caret's beautifully decorated salons at 222 Rue de Rivoli



(Right) The salons of Doucet, 21 Rue de la Paix, are very pleasantly and effectively lighted from above by skylights

(Below) The large salon in Lelong's magnificent house at 16 Rue Matignon is decorated in cream, gold and dull green



(Above) The famous house of Beer is at 7 Place Vendôme. Beer was the first couturier to use the dignified setting of one of these fine old houses

THE development of *la haute couture* has brought with it many changes, and the salons of the great Paris houses are in themselves an interesting study, apart from all the colour and movement of the mode to which they form a background. Many of the names which are familiar wherever the mode is studied have been celebrated for generations, while others have won brilliant reputations in a comparatively short time. The house of Beer, which is one of the best known in Paris, is also one of the oldest. It began its existence as a shop for umbrellas and fans in the Avenue de l'Opéra and was the first to attain to the dignity of one of the fine old houses of the Place Vendôme. Another very old and famous house is that of Doucet, which made its début as a *maison de couture* in the seventies but had existed long before that time as a lingerie house. The charming modern Doucet salons in the Rue de la Paix are lit by skylights so that no one at the crowded openings need sit facing the light. One of the finest houses in Paris is the magnificent building in the Rue Matignon recently opened by Lucien Lelong. The chief salon, which has a stage at one end, is a perfect setting for beautiful clothes. Anna (formerly known as Madeleine et Madeleine) is another house of great reputation which is noteworthy for the dignified setting of its openings. It occupies a modern building in (Continued on page 107)





Mancel

MARTIAL ET ARMAND

*A strong hint of Directoire influence is apparent in this charming coat frock of black satin with bands of its own material inset. The broad white revers and elaborate cuffs are reminiscent of the elegant Incroyables.*

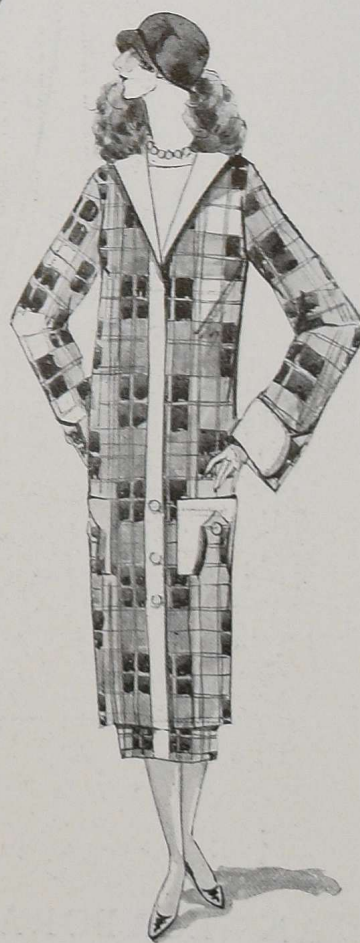
## THREE RECENT MODELS FROM TWO PARIS HOUSES

JANE REGNY

*Kasha is a formidable rival to all materials of the season, and is seen at its best in this charming two-piece sports frock. Inverted pleats over each knee allow freedom of movement.*

JANE REGNY

*An unusual check in several shades makes a skirt and seven-eighths coat with revers, collars and cuffs of plain material matching one of the lighter tones. The collar is of dyed hare.*







Fabergé

BEER

Several new features decreed by the winter mode are illustrated in this lovely and apparently simple gown. The oval décolletage, the long narrow panel down the front, the three-quarter length tunic and the lustrous satin embroidered in glittering many-coloured beads are all important points from the most recent book of fashion

AN ELABORATE GOWN ATTAINS TO UTMOST SIMPLICITY



A striking coat made of rep in two shades of grey worked in a diagonal pattern, is trimmed with grey astrakhan which makes not only a collar and cuffs, but a back yoke and a small turban with a grey and orange feather on one side



Of ecclesiastical inspiration is a gown of black moiré, straight and tight, whose severe lines are accentuated by a yoke of white ribbed silk. A crimson cord with a purple tassel and a large black felt hat contribute to a picturesque ensemble



## PARIS SENDS FRESH VERSIONS OF EVENING AND SPORTS CLOTHES

IN the last two issues of Vogue, the winter mode as presented at the Paris Openings was discussed and illustrated in full. It is a mode more gorgeous than ever for evenings, more chic than ever for daytime. It is of course a French mode but many of the models that lend it more distinction speak our language as well as French; that is, many of them are as well adapted to our needs as to those of the Parisienne. A number of these models specially selected for their combined smartness and practicality are illustrated in this number. Special attention to this combination of qualities in day, evening and sports clothes is paid by Madame Elie Champcommunal, whose designs for clothes are of particular interest to the woman who wishes to look smart even on a golf course, for they combine chic and the comfort demanded by everyday wear. The collection of this designer, recently so successful in Paris, is coming from 18, Avenue de la République, for ten days only from November 4th to 14th, and will be shown in London at 16, Hanover

A charming gown of black satin yoke, collar and cuffs of ochre lace and fastens with round buttons. This model can be also had of kasha or velvet and particularly well in the

N G

city (if a Frenchman who has lived in France and twenty years may be allowed to say so to a British writer on a flying visit to

A lot of things I could say on the subject of fairness is very annoying, but I will therefore I shall not say that the cook-ables in the English fashion is somehow that the way two vegetables and slices of meat are piled up on your plate in an ordinary English restaurant is perhaps a little coarse; that the lack of knowledge of the present generation about food and drink is painfully surprising in a country where noble ports and after-dinner clarets were duly respected and enjoyed two decades ago; nor shall I dare to insinuate that the cult of the boiled potato among the lower middle classes amounts to fetishism, and to say that the public house is more sordid than the café.

But I will respectfully suggest to the said critic that, next time he is in Paris, he tries a really cheap place, not the kind of swagger *marchand de vins* where artists mix with the ordinary customers, but the real sort frequented only by chauffeurs and suchlike; and then, on his return to town, that he goes to the corresponding eating house in some slummy street—perhaps then he will change his views on the subject.

*Potage d'orge à l'allemande.*—Take about a quarter of a pound of barley and wash it well in tepid water; cook it for six hours on a very slow fire, stirring occasionally with a fork to prevent its "catching," and adding more hot water if it reduces too much; also add salt and pepper and, just before serving, a cupful of fresh cream and a good piece of butter. From that moment it is important that the soup does not reach the boiling point, so that the butter keeps its proper taste and does (Continued on page 100)





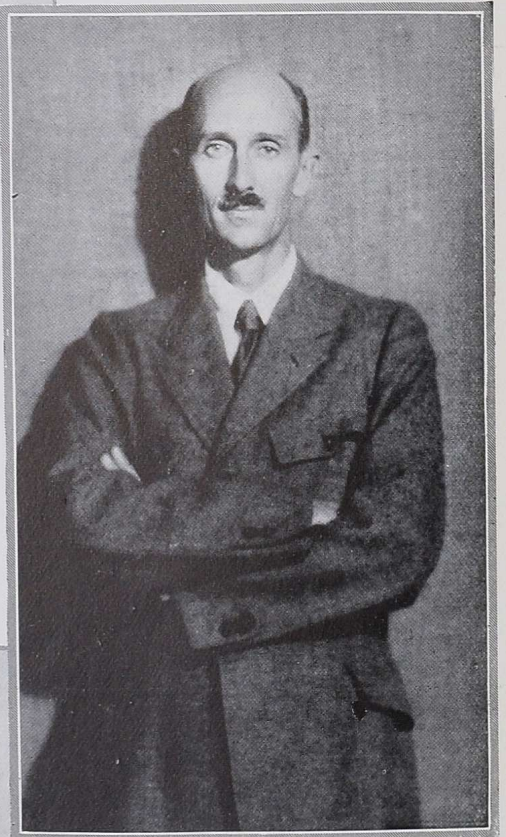
MRS. DAVID GARNETT

Mrs. David Garnett, the wife of the well-known novelist, is herself a distinguished artist, as is proved by her delightful woodcuts, illustrating "Lady into Fox" and "The Man in the Zoo." She also has immense insight into the minds of small children. "A Ride on a Rocking Horse," both written and illustrated by herself, is one of the most charming books for really young people that have been brought out for many a long year.



JOHN GOULD FLETCHER

John Gould Fletcher is one of our Imagists. He has written ten books of poetry and an essay on Paul Gauguin. He is also one of the most stimulating and original critics of modern American literature. He was born at Little Rock, Arkansas, and educated at Harvard. This portrait is by McKnight Kauffer, the well-known poster artist, whose interesting book on the art of the poster was reviewed in the last issue of Vogue.



E. C. Owen

WILLIAM BEEBE

One of the greatest of living ornithologists and a director of the British Guiana Zoological Station, Mr. Beebe is the author of half a dozen fascinating books on scientific subjects relative to birds and wild life in the tropics and on the edge of the jungle. His recent book, "Galapagos: World's End," is the record of a remarkable expedition of young naturalists under his leadership to the Galapagos Archipelago, some of the world's most interesting and least-visited islands.

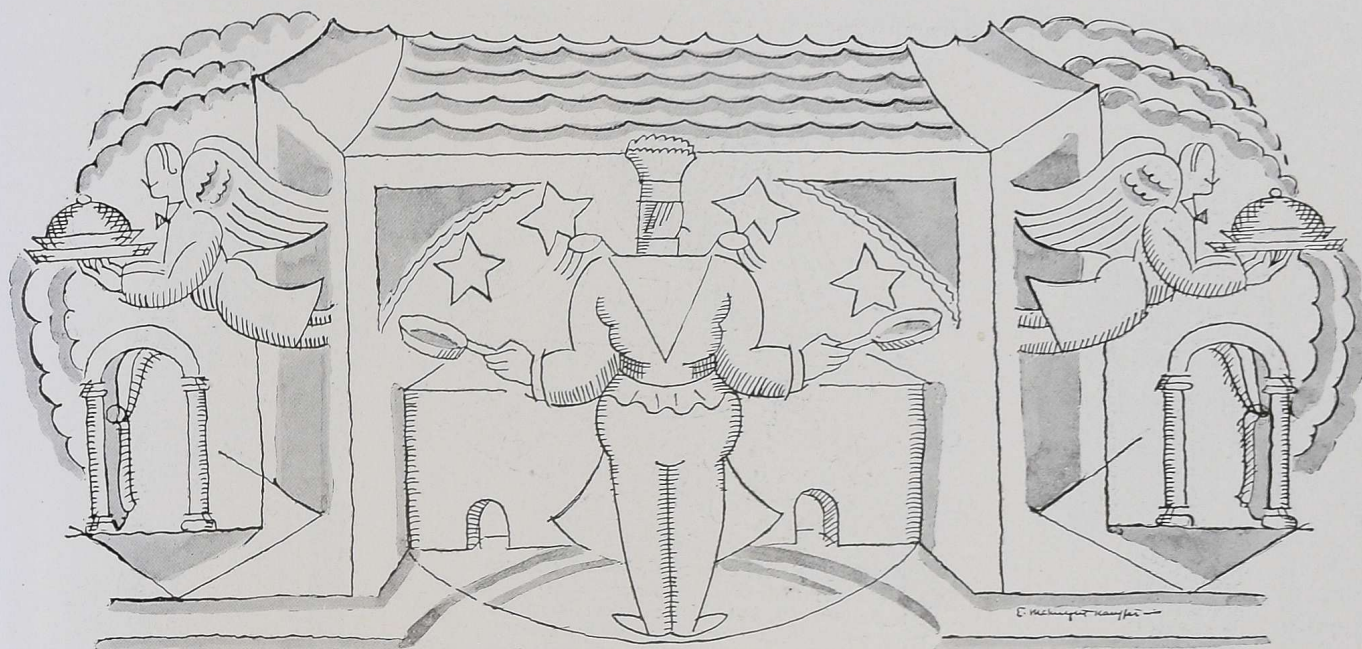


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AN ELABORATE GOW

Talent  
in  
Many Fields





# THE FINER COOKING

The Philosophy of Eating and Drinking and the  
Appreciation of Good Cooking ; With Some Recipes

By X. MARCEL BOULESTIN

I UNDERSTAND that the Salon d'Automne, encouraged by last year's success, is to include once more a gastronomic section, even more elaborate than last year's, with *cuisine régionale* representative of the parts of France where the food is the best ; once more the famous provincial inns and restaurants will collaborate in the tremendous revival of good cooking which has now stood the test of time, for it is decidedly more than the fashion of a moment ; it is genuine and serious, it has come to stay ; and everybody in France now realises, as did the gourmets of the old days, that cooking and wines are things a country can be rightly proud of, not only for what they are, but for what they stand for—I mean the finer civilisation.

Listen to Laurent Tailhade on the subject of these pleasures of the table which are, as he puts it, at the same time "*le premier besoin de la nature et le plus bel ornement des civilisations.*"

"*Le praticien en veste blanche, qui marmittonne les ragouts, enterine les sauces et conquiert sur Hephaistos la gloire des rôtis quand il ajoute du poivre ou modère les épices, foment, du même coup, belle humeur et sociabilité.*"

"*C'est un grand poète, expert à créer des émotions, grâce au langage péremptoire des papilles gustatives.*"

"*Il combine des saveurs, suscite des arômes. Il dégage le potentiel des truffes, les arcanes du gibier, comme d'autres élaborent une sonate ou un sonnet. La cuisine pacificatrice élève l'esprit, adoucit les mœurs. Elle fait jaillir l'éloquence des lèvres qu'elle a touchées.*"

So it was a considerable shock to me when I saw some time ago, in one of the best London Sunday papers, an article by a well-known dramatic critic, accusing, so to speak, France of grossness, an accusation which is, to say the least, undeserved.

"I suppose that seven out of ten shops in Paris have to do with eating and drinking, which

is the peasant's philosophy of life. And that, increasingly, is what Paris is coming to, unless the peasant can raise himself above the soil. We may yet see the streets of that lovely city filled with dingy, drab, mud-coloured drudges whose husbands sit in restaurants and grow paunchier and more paunchy with the great quantities of food and drink that they consume . . . A suspicion crosses my mind that perhaps I may seem to be making little of good cooking and good food. That is not my intention, for few people like their meals as well as I like mine. But absorption in food, a reduction of all activities in the interest of fatness and more fatness—no, no, ladies and gentlemen, we must have none of that. That's peasant stuff !"

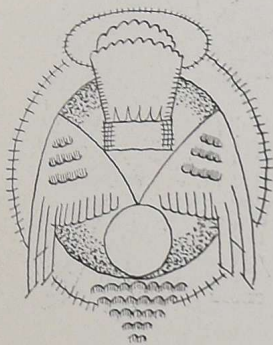
It is true that the French take food seriously, but it is precisely because of their earnestness that they are not simply coarse and greedy ; in the same way that a man who appreciates fine wines is never a drunkard. The Frenchman's pleasure is the appreciation of quality, not the

consumption of quantity (if a Frenchman who has lived twenty years in France and twenty years in England may be allowed to say so to a distinguished English writer on a flying visit to Paris).

There are a lot of things I could say on the subject, as unfairness is very annoying, but I will refrain. Therefore I shall not say that the cooking of vegetables in the English fashion is somehow primitive ; that the way two vegetables and enormous slices of meat are piled up on your plate in an ordinary English restaurant is perhaps a little coarse ; that the lack of knowledge of the present generation about food and drink is painfully surprising in a country where noble ports and after-dinner clarets were duly respected and enjoyed two decades ago ; nor shall I dare to insinuate that the cult of the boiled potato among the lower middle classes amounts to fetishism, and to say that the public house is more sordid than the café.

But I will respectfully suggest to the said critic that, next time he is in Paris, he tries a really cheap place, not the kind of *swagger marchand de vins* where artists mix with the ordinary customers, but the real sort frequented only by chauffeurs and suchlike ; and then, on his return to town, that he goes to the corresponding eating house in some slummy street—perhaps then he will change his views on the subject.

*Potage d'orge à l'allemande.*—Take about a quarter of a pound of barley and wash it well in tepid water ; cook it for six hours on a very slow fire, stirring occasionally with a fork to prevent its "catching," and adding more hot water if it reduces too much ; also add salt and pepper and, just before serving, a cupful of fresh cream and a good piece of butter. From that moment it is important that the soup does not reach the boiling point, so that the butter keeps its proper taste and does (Continued on page 109)







Plaids are smart for sports, but smarter still is plaid combined with plain material. This country suit is of grey-and-white velours de laine trimmed with plain grey and has the still popular scarf



**S**PORTS and country clothes not only continue to take an important place in the collections, but, this year, their importance has increased. Costumes for special sports strive, first of all, for practicality, but there are many more models designed for spectators, rather than for active participants, and for general country wear. It is here that stripes and plaids come into their own. They are often combined with plain colours, and they are either in contrasting tones, or in several shades of the same colour, as are three of the models sketched on this page. All the browns, particularly the beiges and the greyish shades, are still very much used. The Rodier kashas and marokaïas and the Meyer cheviottes and striped velours de Smyrne are seen in many models at various houses. Hand-woven mixtures, in broken checks and in chiné effects, are very smart. There are some wool jerseys, particularly chiné ones, but, on the whole, less patterned tricot than usual. Chanel shows some neat, small-patterned tricots made with vareuse blouses belted with narrow belts and with skirts with a group of pleats or a set-in godet at the side or in front. One has to feel the fabric to be sure that it is a knitted one. She also uses cotton velvet for sports clothes and herring-bone tweeds in brown and white.



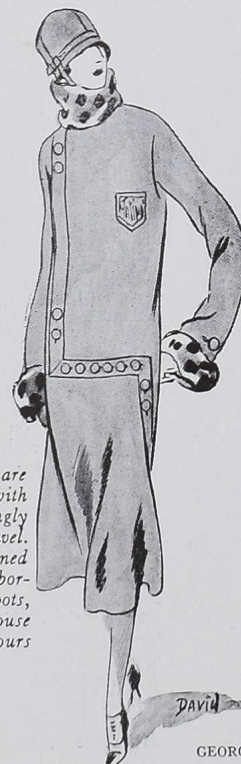
"Browns for the country," and here they are! The coat is of chestnut kasha, faced in lighter and darker brown; the jacket and crêpe blouse are of the middle brown; and the skirt is of all three



We have talked of the chic of plain and plaid combinations for several issues, but—because nothing is smarter—we are showing still another example. This one, a coat in shades of beige, has a double, buttoned vest ending in a high collar



(Left) Aviation suits are becoming necessities with aeroplanes an increasingly convenient means of travel. This suit has a fur-lined leather coat, a fur-bordered cap, fur-lined boots, leather trousers, and blouse of Meyer's brown velours de Smyrne



Several of the fashion points that Vogue has been stressing are reiterated by this coat of mixed wool material—the chic of brown, the use of leopard skin as trimming, the circular front section, and the diagonal closing, largely buttoned





MODELS FROM LELONG

Sports clothes are more important than ever, this season, and the couturiers are showing great ingenuity in designing models that are both practical and chic. The tunic proves very useful for costumes for special sports, such as this skiing outfit of heavy white wool bordered with light and dark blue stripes. The belt is of dark blue leather, and the grey fur collar is removable. A culotte to match and white wool hose complete this costume.

Here is a costume combining many of the points which Vogue has heralded as smart for sports wear—the coat with a lining to match the frock, the use of plaid woollen material, the collar and cuffs of leopard skin, and the straight tunic-frock. Meyer cheviotte in both plain brown and a plaid in browns is used, and under the frock (so smartly short that it suggests a long blouse) is a culotte for added warmth. A narrow belt is worn with the tunic.



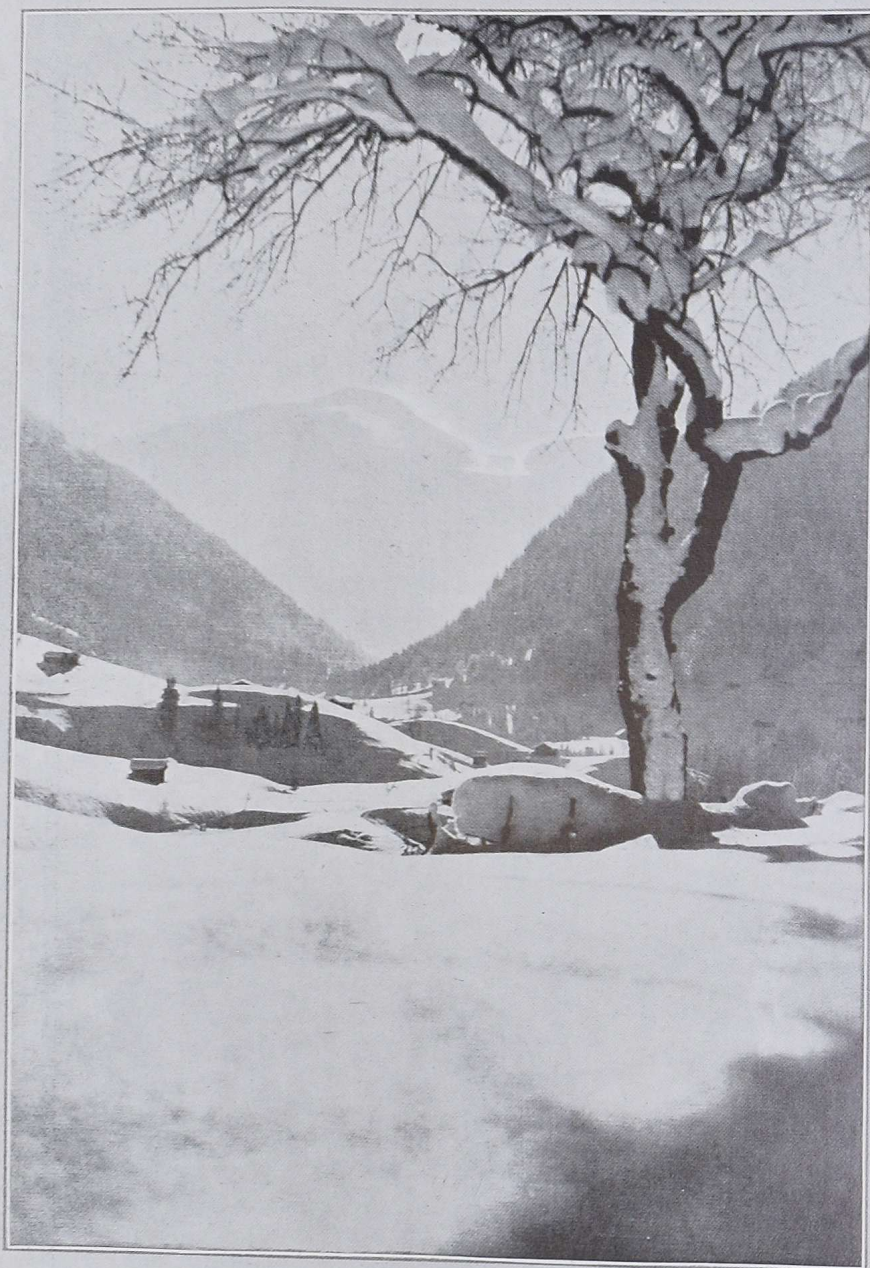
## WHEN SWITZERLAND IS CALLING

OF all the Continental journeys that mark the various seasons of the year—to Mentone, Paris, Deauville, the Lido—that to "Winter Sports Land" is perhaps the most exhilarating. It is a joyous company of sport-lovers that takes train for the mountains, secure in the knowledge that snow and ice will be there for their playground, that skating, ski-ing, luge and bobsleigh will occupy their sun-warmed days, and dancing, theatricals, and cheerful hotel amusements will fill the crowded evenings. One has only to choose the spot, the entertainment cannot fail to be good.

Experienced athletes will probably make for resorts such as St. Moritz, in the Engadine, where, from the end of November to the end of March, dry air, blue sky, and perfect ice and snow surfaces have made a veritable sportsmen's paradise. The fine ice rinks are crowded with skaters, curlers, bandy and hockey players, the runs are ideal for bobsleigh and luge, tobogganists may try their prowess on the world-famous Cresta Run. Everybody skis, and even the most unskilful can soon learn enough of the art to enable them to enjoy long runs over the untrodden snow. True, one may end up in a position the reverse of upright, but what does it matter in Switzerland?

### WENGEN

Wengen, another resort beloved of active spirits, offers a unique luxury to skiers and tobogganers. Instead of having to toil wearily uphill before they can enjoy the glorious downward run, they and their impedimenta are comfortably taken up by train to Jumping Hill and Toboggan Run, even, if snow conditions permit, to the greater heights of Wengernalp and Little Scheidegg. In the hotels there is a series of dances and concerts, all as well organised as are the outdoor (Continued on page 109)



Photographs by Bertram Park

*From the Gsteig valley, which lies below Wildhorn, Oldenhorn may be seen in all its white beauty*

*At Gsteig, which lies on a fine motor-road, there is skating and ski-ing, and one can toboggan, bobsleigh and play ice hockey*







*Aquascutum makes this practical suit in a waterproof material obtainable in a range of brilliant colours*

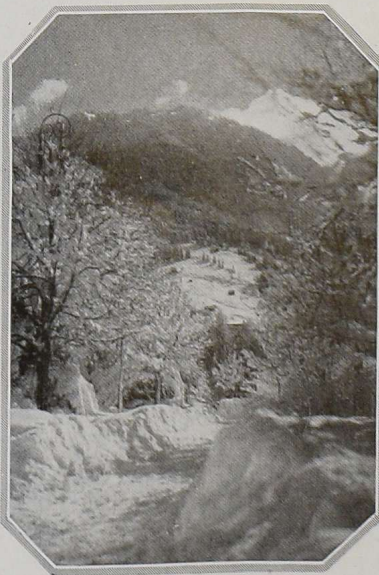
*(Above) Wildhorn and Oldenhorn brood like two giants over the snowy Gsteig valley outspread below*



*(Left) The trees under their mantle of snow assume strange sparkling shapes in the brilliant sunshine*

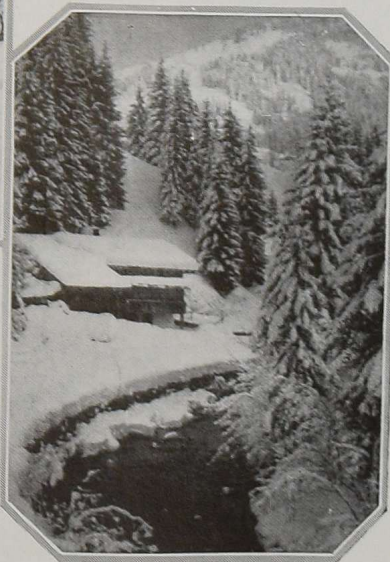


*Every requisite of the sportsman or woman about to set off on a winter sports holiday can be found at Aquascutum*



*(Left) An ascent from valley to mountains is in winter a journey through a white fairyland*

*(Right) Frozen rivulets vary the snowy sameness of the mountain-side behind Gstaad in the Bernese Oberland*

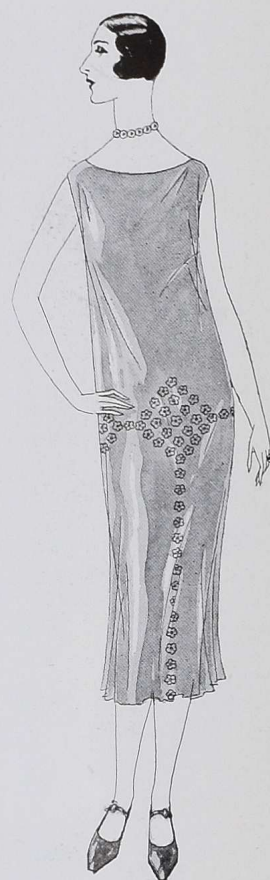
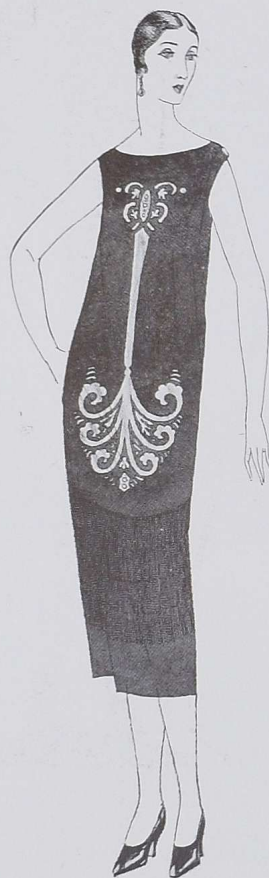
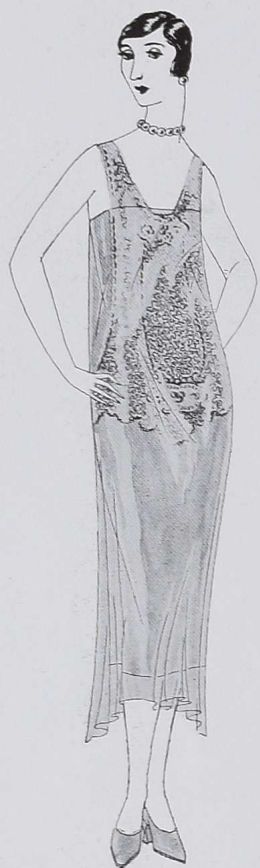


Photographs by Bertram Park



## WHAT TO BUY IN THE LONDON SHOPS

*Note.—For names and addresses of shops, for advice on what to wear and where to buy, write to the Vogue Shopping Service, Aldwych House, Aldwych, W.C.2*



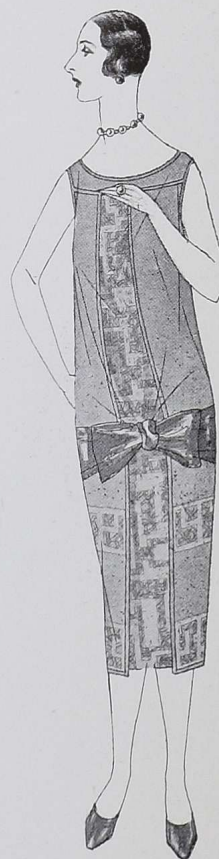
(Above) This tube frock of black marocain is most useful and becoming. Rows of fringe suggest an apron. A design is embroidered in crystal and silver beads and diamanté. 12½ guineas

(Top, left) A dancing frock of rose-leaf pink crêpe georgette falling in soft folds has a bolero of silver lace trimmed with pearl beads and diamanté buckles. 10 guineas

(Bottom, left) A frock of pink vegetable satin is very long of waist and short of skirt. The skirt has two flounces of fluffy ostrich fringe. 4 guineas

(Top, right) A frock of the softest yellow crêpe romain gathers its fulness to the sides to give the effect of flowing draperies when the wearer dances. Hand-made gilt flowers trim it. 10½ guineas

(Bottom, right) Mauve crêpe georgette, silver brocade and salmon-pink ribbon—this youthful frock is designed for the informal, dance and can be ordered in any colour. 4½ guineas

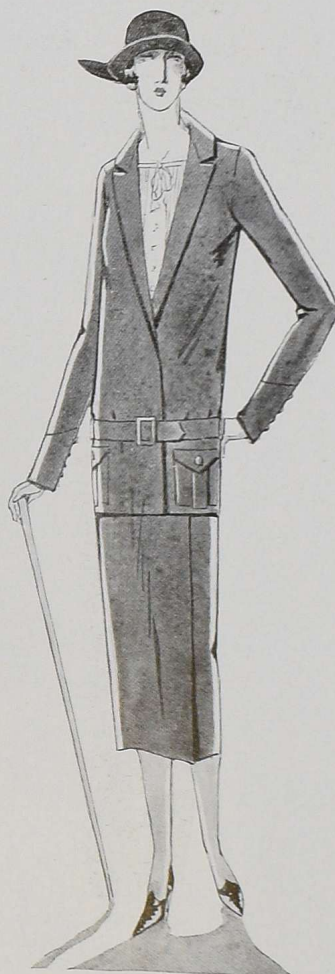




# FIVE MODELS FROM MARIE-PIERRE



A simple frock of vivid red bouclette, which would be a gay and practical country frock, is amusingly trimmed by rows of tiny felt buttons and square pockets embroidered in white silk



An indispensable item in every woman's wardrobe is a simple coat and skirt of unimpeachable cut. This model, neatly belted and with flat pockets, can be had in a large selection of velours in many shades at the moderate price of 4½ guineas



A navy blue frock with narrow stitched panels on its skirt and a white pleated yoke and cuffs held by a ribbon makes a costume which is as useful as it is charming



A black marocain jumper boasts an unusual form of decoration in bands of black leather embroidered in flowers of brightly coloured wools



A three-quarter length tunic is a practical method of creating a new ensemble. This one of pleated brown georgette is banded with brown and gold braid

IN one of the most charming positions in London, with windows overlooking the great trees of an old historic garden, is a small shop of considerable interest to women of limited income who are at the same time appreciators of distinction in dress. Here are gathered together hats, gowns and lingerie, all chosen and designed by the Princess Troubetzkoy, who personally supervises the needs and wishes of her clients. Every week fresh models arrive from Paris—novel tunics, little felt hats, charming evening frocks, original sports clothes—all bear witness to the taste and wide experience of their selector, and from this continual *va-et-vient* comes a distinct impression of what really is the mode of the moment and the essential knowledge of what to eliminate. Added to the wide and excellent choice of imported and original models is joined a service of considerable interest, for each model—hat, coat, dress or lingerie—can be exactly and quickly copied in any colour or with any alteration that may be required, and these particular models, like the originals, are of very moderate price as a personal visit will prove.





Maurice Beck and Macgregor

POSED BY ISABEL JEANS

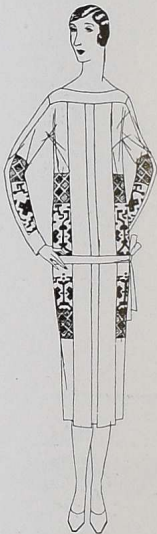
ARTELLE CREATES A GOWN IN WHITE AND SILVER



## SEVEN ILLUSTRATIONS OF THE LATEST MODE



A coat of green zibelline lined with beige; collar and cuff trimming of Barondouki fur. Artelle



A frock made from a Rodier kasha shawl in grey-brown and salmon-beige. From Artelle



Maurice Beck and McGregor

ARTELLE

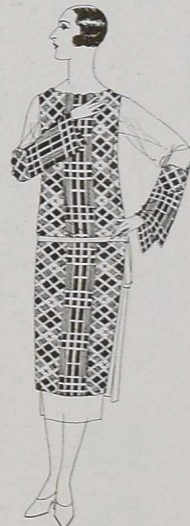
Eastern influence decreed the cut of this unusual frock, whose long tunic of deep rose colour is embroidered in an elaborate design in the same shade. The under-skirt, the wide cuffs and the Chinese collar are of gold tissue banded with rose-colour silk

This gown shares its honours between its jabot, a new feature, and its fuchsia shade, a smart new colour

This model of brown crêpe de Chine has a jabot fashioned of light beige crêpe and placed at one side



Silk petals trim a rose-coloured cape of chiffon velvet and the hem of a georgette gown. Artelle



Mahogany red crêpe georgette brocaded in velvet squares. The neckline is gathered. Artelle







Red crêpe de Chine embroidered in black, gold and green is fashioned into a tunic banded by gold tissue and fur resembling civet cat. The under-slip and the fur-trimmed scarf ends are of black georgette

The vogue for checks and plaids has successfully invaded the evening mode, as this charming gown of black and white georgette proves. The gathered panels are edged with black ostrich feathers

An amusing decoration for a gown of black georgette is effected by an openwork design made by circles of the material loosely stitched together over a white lining. The scarf is of the same material

## NINETTE DESIGNS NOVEL

## GOWNS FOR WINTER DAYS

A frock of navy blue rep which can be obtained in beige kasha has a flared tunic which opens over a black satin slip. The front panel, the cuffs and the scarf are also of black satin

A straight gown of bottle-green cloth is embroidered with gold thread in a quaint pattern of tiny animals, and has a simulated waistline accentuated by a design carried out in small Oriental coins





## COUNTRY CLOTHES *from* SCOTLAND

(Above) A bright spot of colour can be given one's ensemble by a hat of shaded velvet ribbon which comes in cherry, jade, blue, etc.  
Copeland Lye, Glasgow

(Left) A knitted frock has a bodice of Fair Isle design of various bright colours and a skirt of grey done in wide ribs. From the Highland Home Industries, Edinburgh



The black and white mode has been adopted for country clothes. In the coat of a knitted suit of black wool whimsical animals of white silk are woven. Jenners, Edinburgh



A three-piece suit of knitted beige wool is practical and comfortable for winter wear. This model is trimmed with fur, and comes in various colours. Greensmith Downes, Edinburgh

(Left) A jumper of Botany wool knitted in squares is of two colours—cherry and tan, almond-green and tan, etc. It has a well-cut V neckline. Greensmith Downes, Edinburgh

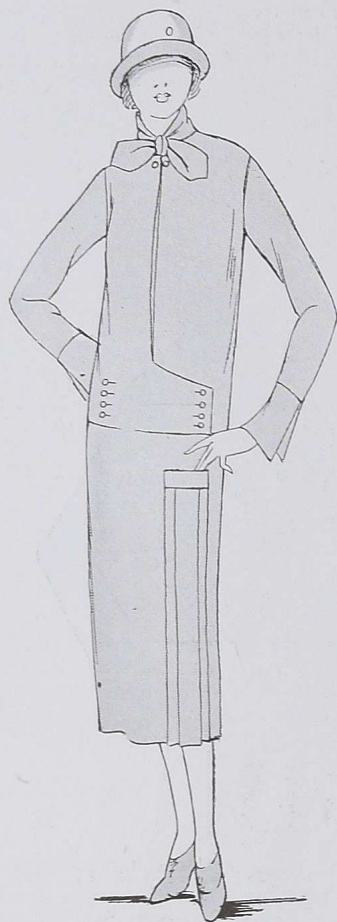
Jumpers of Fair Isle design are well liked by sportswomen. This one has a grey background with soft shades of yellows, reds and blues. Renton, Edinburgh





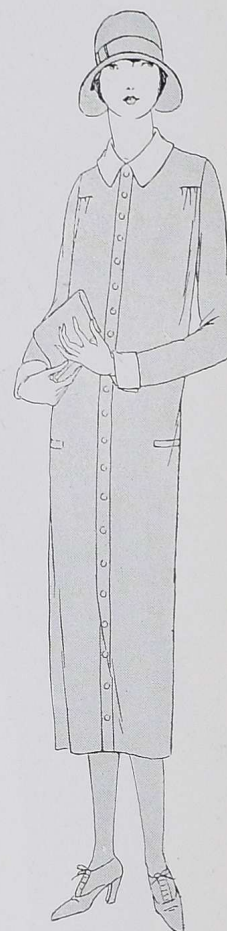
## VOGUE PATTERN SERVICE

Vogue Patterns are now for sale not only in London, but at many of the leading departmental stores in the provinces and also in Stockholm. A list of the names and addresses of these houses is printed on page 112. At the pattern counters of these establishments Vogue Pattern users will find an interesting display of large sketches in colours of many of the models for which patterns are available.



Frock No. 7828

(Left) This model of kasha cloth has a one-piece skirt and blouse joined at the waist-line and a pocket-topped, box-pleated panel; 34 to 38



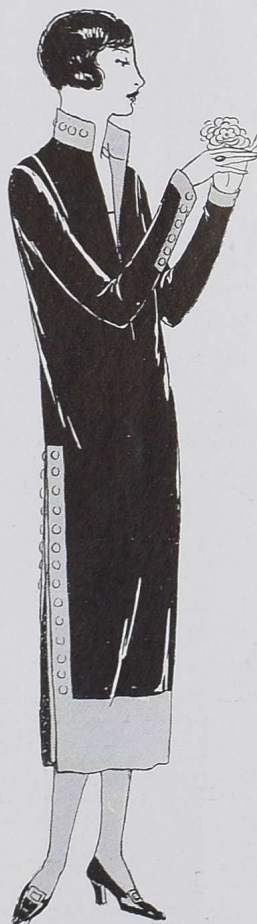
Frock No. 7823

(Right) The buttoned closing of this one-piece model with necessary shoulder fulness is a full length of smartness in the mode; 34 to 38



Frock No. 7824

(Right) A pleated basque in front only, a two-piece skirt and blouse joined at a low waist-line, and long or short sleeves are the considerations of this frock; 34 to 38



Frock No. 7826

(Above, centre) Black satin is the becoming medium of this frock with shaped trimming bands and a slashed neck opening; sizes, 34 to 38



Frock No. 7821

(Left) Bands in a contrasting colour are applied at the side front and back to lessen the severity of this one-piece frock designed for daytime wear for a young girl; 34 to 38



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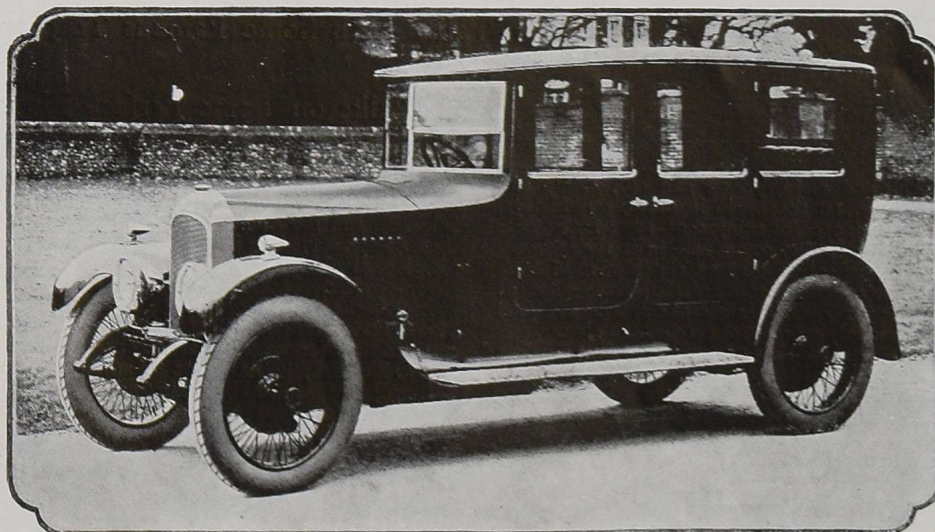
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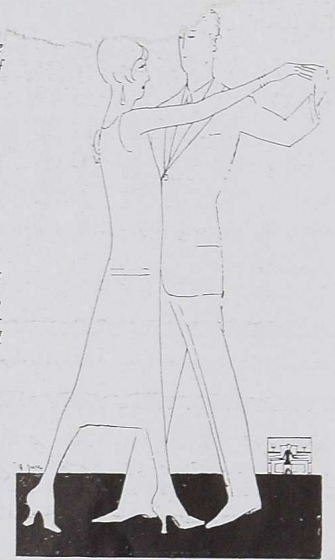
V O G




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Mr. Askew teaches exercises such as this pretty swinging movement as an aid to grace in ballroom dancing



Miss Tynegate-Smith insists on the importance of standing properly and holding one's partner correctly



Exhibition dancing of all kinds is taught by Miss Belle Harding, who has trained many well known people

## NEW STEPS IN THE DANCING WORLD

Talks With Some Famous Teachers

and Walks on Some Perfect Floors

MAN and maid, young and old, plump and slender, all the world is dancing nowadays. Some dance for enjoyment, some for exercise and the figure's sake, some find in it their chosen career; but, whatever may be the motive of one's dancing, one's requirements are the same—pleasant surroundings, a cheerful atmosphere, and the final polish which only a first-rate teacher can give.

For those who are about to take their first diffident steps on the ballroom floor instruction is an obvious necessity, but even experienced dancers go back to school at intervals, finding that an occasional lesson or practice dance will bring them up to date and correct any errors which may have crept into carriage or movement.

The days of the painfully acquired "one-two-three and turn" seem like a dismal nightmare of the past when one visits a modern dancing studio. Here are good music, a perfect ballroom setting, a bevy of capable girls and equally efficient men ready to take the beginner in hand or to criticise the expert.

In Miss Tynegate-Smith's ballroom one's sins have no hope of escaping observation, as mirrors are so cunningly arranged all round the room that the pupil's every movement can be closely watched from start to finish.

At this particular school of dancing every form of the art is taught, from classic Greek to modern ballroom, and the ages of the pupils vary from three to seventy. The babies' class on Saturday mornings is a delicious entertainment, and their grown-up relatives come with equal zeal for private lessons or the Saturday evening practice dances. There are debutantes and dowagers, undergraduates and their fathers, all alike intent on learning how to move rhythmically and beautifully.

That indeed seems to be the beginning and end of modern dancing. Steps matter comparatively little, movement and poise everything. One-step foxtrot, the rapidly returning waltz, the tango, beloved of Paris, all these can be acquired with ease once the art of rhythmic movement is acquired. It is for the man to lead, the woman has only to follow her partner, but for both the ancient adage, "walk before you—dance" is equally true.

Dancing is a career that appeals to many nowadays, whether as teachers who in turn will be able to found fresh schools, or as exhibition dancers in theatre or cabaret. In any case sound training is the first essential to success. At the Casani school hundreds have been taught to dance, and, more important still, have been taught

to teach. To watch the training of an embryo instructress is an education in itself. Mr. Casani might be teaching logic or arithmetic, so absolutely precise is his method of instruction, and his carefully planned six-months' course produces impeccably efficient and undoubtedly successful teachers.

Teachers are also trained by Miss Tynegate-Smith and Miss Belle Harding, and daily dance-teas are held under the auspices of the latter, who may indeed justly claim to be the pioneer of "daily dancing." Before she took the matter in hand dancing was an occasional event, now it is a regular habit. Very pleasant is the atmosphere of the Merrick Rooms, where dancers have lessons in the morning and come back to practise in the afternoon. And many a budding Leonora Hughes or Irene Castle has passed through Miss Harding's capable hands.

Genées and Pavlovas of the future may be found at the Askew school, where, in addition to ballroom dancing, stage dancing is taught in all its branches. Mr. Askew has much sympathy with bashful pupils, and all the lessons are given in private rooms; he is also insistent on the strengthening and generally health-giving effect of the movements he teaches. In short, whether one seeks grace or slimmness, health or a career, the answer is—dance.



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(Continued from page 46)



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"And we had a pet, a black hen, and she laid two eggs a day to feed the children, by God's will helping us in our own need, it was God's doing . . . but enough of this matter; it was not the first miracle that Christ had brought to pass." But the Old Believer himself was awaiting to smite his oppressors like Isaiah. One day perhaps political persecutions will seem as odd as these religious ones do to-day, but probably in certain quarters of the globe they will be baking each other because of æsthetic heresies. And Ambrose Vollard in his wonderful book *Paul Cézanne*, which has just been translated, records the persecution of an artist almost as savage as that of the arch-priest. Every one who hasn't read *Paul Cézanne, son Vie et son Œuvre* in French ought to get hold of the translation. It is full of delightful stories about the greatest painter of modern times. But I find the earlier part of the book more heartrending than the accounts of the tortures suffered by old Avvakum. But then I am quite ready to cross myself with three fingers. And I want to persecute the trustees of the National Gallery until there are more Cézannes there than Sargents.

DAVID GARNETT

#### "PIPERS AND A DANCER"

*Pipers and a Dancer* is like an exhibition of sword-play, whereas *The Poor Man*, Miss Stella Benson's last novel, was like a duel, closing with a devastating moment of tragedy. Miss Benson exploits a world where sentences and sentiments have been made meaningless by such things as cinema captions, advertisements, American slang and art societies. She approaches characterisation in the manner of Theophrastus, satirising types through the eyes of one who is described as "the sort of man who . . ." For instance, in this book: "Heming, of course, called the French occupation of the Ruhr, 'keeping faith with our lads who died in the Great War.' . . . Like all patriotic Englishmen he never patted poor England on the back. England could do no right in his eyes. . . . Almost everyone Jacob had ever met haunted him cruelly. His mind was an incessant tangle of 'He ought to have known . . . What did she take me for? . . . 'Tisn't as if I . . . Speaking as if I was his servant . . . I simply said to him, perfectly reasonably. . . . All the world, it seemed to Heming, spoke to him and had spoken to him always in an insulting voice."

Miss Benson jerks her marionettes into painfully human positions (to tease those humans who posture like marionettes) in front of a background of air and colour, mountain and cloud, rice-fields and Chinese temples, which is exquisitely suggested from time to time.

Her new heroine is a marionette whose wires are always changing hands. When they piped unto Ipsie she always danced: the tune might be *Annie Laurie* or *Anita's Dance* but still she danced like the child in the fairy tale, jiggling, waltzing, high-kicking or doing eurythmics. To her fiancé she was "wee Mary," who would make a cosy little wife; to her future sister-in-law who liked to absorb women she was "poor childie"; to Rodd she was just Ipsie, pale and over-confiding; to herself—what? Sometimes she might even be Hippolyta, sometimes she looked in the mirror and cried, "Oh, my God, my God, where am I? Where is my dear self?" The various bits of her personality had died and been buried with her brothers and they haunted her. She was like Brutus with Cæsar's ghost at his elbow.

If there is a fallacy it lies, I think,

in the fact that Ipsie is æsthetically sensitive, self-conscious but also knowing herself, and she has necessarily about her a touch of the author herself, so that we cannot believe her to be quite such a chameleon: she has an ego, rather an intriguing ego, of her own.

#### "THE POEMS OF EMILY DICKINSON"

The poems of Emily Dickinson have something in common with the *Book of Proverbs* and the last chapter of *Ecclesiastes*. They sum up the bitterness, the illusion, the mystery of life, at once enigmatic and epigrammatic, and yet, owing to their curious felicities of phrasing, they are above everything else poetic. Such poetry is rare in English. One thinks of Marvell and of Housman, of—

"The grave's a fine and private place,  
But none, I think, do there embrace";

and—

"When you and I are spilt on air  
Long we shall be strangers there:  
Friends of flesh and bone are best,  
Comrade, look not on the west."

But both the poets give as a rule a more Latin, a more scholarly turn to their verse than Miss Dickinson. Economy and Embroidery, these two words form a fair division of the devices of the poet. He who succeeds in Economy, he who can be terse and yet a poet, succeeds for all time. Embroidery will go in and out of fashion, it may die like Euphuism or please a certain type like the purple patches of the eighteen-nineties, but it can never stand up against such a couplet as—

"Parting is all we know of heaven  
And all we need of hell."

It is amusing to find a link, accidental or the reverse, between one poet and another. Everyone knows Mr. de la Mare's poem, *The Veil* :—

"I think and think; yet still I fail—  
Why does this lady wear a veil? . . .  
Why in that little night disguise  
A daybreak face, those starry eyes."

But does he know Miss Dickinson's poem, *Charm*?—

"A Charm invests a face  
Imperfectly beheld,—  
The lady dare not lift her veil  
For fear it be dispelled."

But peers beyond the mesh  
And wishes, and denies,—  
Lest interview annul a want  
That image satisfies."

Veils, alas, are out of fashion.

#### "THE CONSTANT NYMPH"

The jacket of *The Constant Nymph*—I mean of the book—describes Miss Margaret Kennedy as a lineal descendant of Jane Austen. There is more truth in the catch phrase than usual. Miss Kennedy reminds me strangely of Elizabeth Bennet and her books of "Northanger Abbey," but I can imagine Miss Benson rather than Miss Kennedy writing an *Emma* or a *Mansfield Park*. Miss Kennedy excels in two things—her knowledge of family life, family jokes, family feuds, family loyalties, and in dialogue: that is, she excels in the matter and in the manner of her work. One sees her characters swimming in the clear swift stream of the most natural entertaining talk, as one might lean over a bridge to watch the trout.

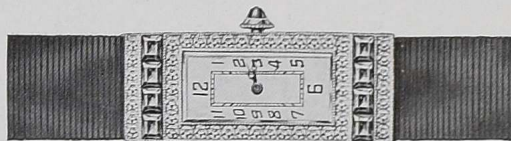
(Continued on page 98)





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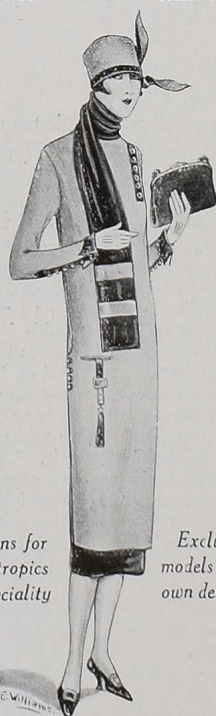
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## DECORATION OF TO-DAY

The hall is decorated in similar style, but has glass panels in the roof. The specially designed dining-room furniture is painted green in keeping with the general colour scheme. These rooms constituted one of the most interesting exhibits in the Palace of Arts at Wembley

## NEW BOOKS

(Continued from page 96)

In *The Constant Nymph*, which seems to me no less good than *The Ladies of Lyndon*, we see the struggle between convention and the unconventional, culture and genius. After meeting the large and delightful family of the musician encamped in the Alps—they are known as "Sanger's Circus"—one feels inclined to vote for picnics rather than parks. Unfortunately, Sanger's second wife was a Churchill, and on his death that side of the family rush in.


JOHN DONNE

To turn to more serious books, Mr. P'Anson Fausset has given us a full-length, full-face portrait of John Donne, a portrait which seems to hang in a well-appointed library, with roll-top desks, much sealing wax and tape, and the Dictionary of National Biography. As a history of Donne the Man (to use the language of text-books) it is excellent. There are no omissions. I resent rather the alliterative classifications. Donne the Poet is hung, drawn and quartered as the Pagan, the Penitent, the Pensioner, and the Preacher. There is, too, a certain *de mortuis* odour of sanctity as if Donne had died yesterday and this was an obituary notice in *The Times*. I also felt that

Mr. Fausset was a little too anxious to show that no evidence, no reference had been overlooked. And with Donne there is so very much straw for the making of bricks. However, to change the metaphor, he cunningly leavens the lump with four portraits and numerous quotations which biographers so often grudge one. It is a complete and admirable introduction to the history of the poet. The trouble is that Mr. Strachey and his imitators have accustomed us to a new kind of biography, mischievous and sharp-tongued, where fact becomes as readable as fiction and sometimes, a historian told me, hardly distinguishable from it. They select what is significant and suppress what is not, adumbrating one incident and underlining another. As a biographer of the older style Mr. Fausset is nearly, but not quite, the equal of the late Sir Walter Raleigh.

After all, Donne is one of one's friends, familiar by now in all his guises (to Isaac Walton, Mr. Gosse and Professor Grierson the highest praise be given). We seldom desire to know more than we do of the lives of our friends, at any rate from other lips than theirs, and we are confident that we understand their poetry and their passions far better than anyone else.

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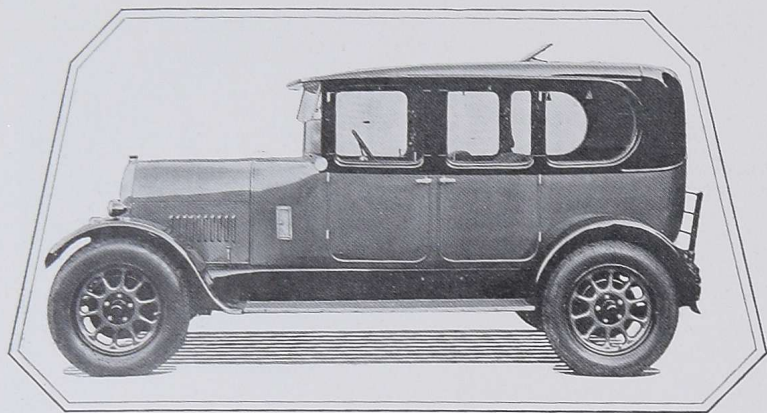
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## CARS

## TRAVEL FILMS

**O**NE of the constant advantages that the cinema has over the theatre is its habitual mingling of fact with fancy. The too-often banal action of a film story often takes place in a charming and unaccustomed milieu—by the Grand Canyon, off the Cuban shores, or in Venice. But the theatre cannot refresh a stupid play in this manner. Lately, in pictures like *Down to the Sea in Ships* and *The Covered Wagon*, the normal proportions have been reversed and the natural scenes in which the plot is laid have taken on a greater dramatic significance than any of the human characters possess, quite as in Romantic literature. The cinema's ability to bring to us in our plush-covered seats a second-hand experience of travel is one of its saving, if not artistic, graces. And it does not even always ask us to accept an idiotic love-story because of the scenery accompanying it—it sometimes generously allows us a simple journey.

### LIFE AND LANDSCAPE

The memory of *Nanook* must still be fresh in many minds, though it was shown two years ago: without one really exciting landscape, its ethnological turn was very happy, with its visions of the cheerful stoical Eskimo spearing walrus, hooking fish and building his cosy snow-hut. Personally, I think the ideal travel-film is that in which plenty of "natives" appear, so that one can get a more or less accurate perception of the life of the regions one is so effortlessly exploring, whether they be *Wonderful London* or the territories of the *Cannibals of the Southern Seas*. It is always attractive to see how the other half of the world exists, while miles of even the most exalting scenery without either quaint animals or human beings to decorate them very quickly pall. And then *The Golden Bough* has made us all realise the immense interest of those remoter peoples generically termed "savages"—their mode of life, their gestures, their dress and, above all, their dances are recognised as a source of information about the bases of our own social structures and our own mental peculiarities. The primitives are dying out or becoming sophisticated, and it is only on the films we can see them and only by the films and the gramophone that a record of their expression can be made. The loveliest scene I ever saw, though, was a few stretches of quite deserted forest, thick with strangely shaped vegetation, on top of a mountain in one of the series, *Mountains of the Moon*, which is still about in the picture-houses.

### SENTIMENTAL TRAVELLERS

There was at once something virginal and something stupendous about that grotesque vegetation. It certainly made one recognise what sentimental travellers we mostly are to go—like those prisoners of industrialism who perpetually visit Blackpool or South-end in their one week a year—by habit to the old familiar places when so much of the world, and strange places like that forest, lie fairly accessible to us. Too many of us take the familiar road to the Côte d'Azur while any Pathé Pictorial might well rouse us into trying

the Loire valley for a change. The cinema is perhaps even now creating a new race of bold explorers into neglected regions, some close at home like Epping Forest, some underestimated, like Spa and the lovely Ardennes, some unknown, like the Crimea and Iceland. Perhaps in an ideal future the ticket agencies will keep little cinemas of their own in which to show a few hundred feet of views for those who require something out of the way.

### THE PLEASURES OF FILM TRAVEL

But if travel films please by calling us to fresh prospects, it is not their only merit: there is also the joy of recognition. The cinema somehow abstracts views of lakes and mountains, rivers and villages; it gives one bodily ease, and so the eye is free to absorb to its utmost, as it cannot before those lakes and mountains themselves. Can *Wembley* come properly into question? In any case, how much more of the Exhibition one saw on that convenient film than after even several visits there in person! It is the same with all one's travels—they come up fresh and enriched when the motion picture spreads them before one again. And then, returning to our ideal travel-film, how infinitely pleasanter, save for the very intrepid, to go *Crossing the Sahara* in the cinema than in the flesh! That picture contained some savage ritual dances of great anthropological interest, as well as being a geographical exploration, and it is not only that even the bravest of Messrs. Cook's clients might flinch before asking Africans to dance for them if they penetrated the Sahara themselves, but that if they succeeded in their request, they would not see as much as they do in the picture house.

### THREE INTERESTING FILMS

It is only chagrined husbands as a rule who disappear bloodthirstily seeking the fauna of Africa: for the rest of us *Trailing African Wild Animals* is quite sufficiently exciting—herds of lovely dappled giraffes, wrinkled and mountainous elephants bathing contentedly in a pool over which scores of butterflies flicker, armies of plump zebras, buffalo, apes and all the rest—even an angry rhino advancing very realistically towards one. Papua, again, is rather remote, and for that reason how pleasant the new Stoll film, *The Lost Tribe*, promises to be—travel in Papua without tears, in fact, amongst those soft-limbed people who, for all their charm, make a discouraging practice of collecting skulls. Best of all we can look forward to *Climbing Mount Everest* at the Scala in December. The feat alone compels respectful attention, our eyes will go on that film-journey amazedly, for wherever else we may penetrate in pursuit of distraction and health, it is pretty certain that it will be in the cinema only that we battle up that forbidding height. Our sedentary journey will be remote from reality, but even so, for all those of a grave and curious nature (the nature, that is, that makes great lovers of travel-pieces) this unique film should provide not only sensations but a real experience.







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## SEEN ON THE STAGE

(Continued from page 48)

it is a translation of this play, known as *Fratricide Punished*, that Mr. Poel recently produced.

Though *Fratricide Punished* exists only in German, it is nothing but a translation of a version of *Hamlet* given in Germany by a company of English actors who played throughout the country during the end of the sixteenth century. As the actors were generally unintelligible to their German audiences all the unnecessary dialogue has gone; the play is much foreshortened and we are left with little but the plot. Also, as English dancers were as chic in the sixteenth century as Russian dancers are to-day, Ophelia also serves the office of Columbine, and Pantaloon takes the part of Osric and is given a good deal of other business. This feature of the performance we may presume was inserted for foreign consumption and was not part of Kyd's original tragedy. Still, this is the earliest *Hamlet* we have; it is a frank melodrama of revenge. The Ghost appears to *Hamlet* and tells him to kill his uncle. *Hamlet* tests the guilt of the King by means of the "Play written within the Play" and assumes madness to hide his designs. He is, however, unable to get at the King, who is always surrounded by Guards, and kills Carambus (Polonius) by mistake. The King, fearing for his life, ships him off to England to be killed by two bandits (the originals of Rosenkrantz and Guildenstern). They are, however, themselves killed. *Hamlet* hurries back to court, fences with Leonhardus (Laertes) and is killed with the poisoned foil, but not before he has killed the King. He dies with the word "revenge" on his lips. Such is the plot of Shakespeare's *Hamlet* and such presumably was the plot of Kyd's *Hamlet*, which we see in its crudest form in *Fratricide Punished*.

Here, however, the resemblance ends. Kyd wrote a crude melodrama of revenge—*Hamlet* never hesitates about his duty; he is only prevented by external circumstances from getting at the King. It is on to this rough tree that Shakespeare grafted his exquisite tragedy of doubt. The plot is the same, most of the incidents are the same. But the play is totally and absolutely different.

### THE TWO "HAMLETS"

Mr. Poel's performance enabled us to perceive, as we could never have done otherwise, the nature of Shakespeare's task when he turned Kyd's *Hamlet* into his own. The production was, as is usual with Mr. Poel, quite magnificent and the acting, under his tuition, reached a high level. Mr. Esmé Percy gave a spirited performance of the original *Hamlet*, already "courtier and knight" but not yet scholar, and Mr. de Lange was quite excellent as the cowardly, amorous, slightly ridiculous King. A particularly good performance was that of Mr. George Wesy as Carl, the chief player, to whom the original Elizabethan producer had given a very good run for his money. Shakespeare hardly made an improvement here. Miss Maclaren's

Harlequinade was very dainty.

*Fratricide Punished* is certainly extremely naïf and the audience laughed merrily throughout the performance. It is far more naïf than *The Spanish Tragedy*, which, even allowing for the additions supposed to have been made by the young Ben Jonson, remains in its way a literary masterpiece. But this naïveté is probably due to "adaptation" for foreign audiences. Still, there are many moving moments, which make us see why Shakespeare was stirred to try his hand on the play, and the performance of *Fratricide Punished* after an interval of three hundred years is a tribute to its intensity as well as to the scholarship and enthusiasm and theatrical genius of Mr. William Poel. It is hardly agreeable to reflect that we have had all these years amongst us a producer as gifted and scholarly as Stanislawski and that no proper occasion has ever been found for making use of his transcendent talents.

### "THE BLUE PETER"

It was rather a strain to go almost straight from the scholarly atmosphere of *Fratricide Punished* to the melodramatic simplicity of Mr. Temple Thurston's *The Blue Peter* at the Princes'. Nevertheless, *The Blue Peter* is great fun. The Blue Peter is the name for the flag hoisted on a ship as it leaves the harbour and is the symbol of that desire for wandering which seizes so many of us in modern too-civilised times. The first Act is laid at the Sources of the Nile and is a very lively affair. In this act more than half the cast are real natives and a great deal of the dialogue is in native dialect. We end up with the European post attacked by a hostile tribe; the rifle shooting was almost too realistic. The mining engineer (Mr. George Tully) who was the hero of Act I, is seen in Act II, five years afterwards, married to Miss Cathleen Nesbit and thoroughly bored with the process. He is now sighing for the Sources of the Nile as in the old days he sighed for the sweet restrictions of domesticity. This Act, which contains the "thought" of the play, is rather poor. Mr. Thurston is not much of a hand at thinking, though he is a mighty good hand at action, as witness Act III at a low Liverpool pub. in which our hero is seeing his old friend Formby (Mr. Charles Kenyon) back to the Sources of the Nile, where a gold mine has been located. The Chinks and the vamps and the Irish are superb—Miss Dorothy Minto was magnificent as the chief vamp, who suddenly and quite by mistake made our hero think about his wife again just as, at the last moment, he had booked a berth for Africa. So he charges off home and the curtain falls on renewed domestic bliss.

Mr. Thurston makes no serious attempt to preach a gospel, so that *The Blue Peter* is considerably better fun than *White Cargo*. It is not so hot and natives are apparently persons to whom it is possible to be civil. On the whole it was rather silly of Mr. Tully not to go back to prospect his new mine.





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garmented  
in light  
from her  
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## SOME ACTRESSES OF DISTINCTION

(Continued from page 62)

is rustic, as loose in her morals as she is careful of her reputation. To see Miss Seyler tossing her ringlets and pretending to hide her blushes was a privilege rarely granted the playgoer. Miss Frangcon-Davies, owing to her success in *The Immortal Hour*, is fairly well known as a singer, but as a gifted reciter of blank verse she deserves a wider reputation. She was badly "produced" as Juliet, which somewhat spoilt her effect. It is necessary to have seen her appearing for the Phoenix Society. Her Queen Isabella, "the she-wolf of France," in Marlowe's *Edward II*, was a thing of beauty, while her Cordelia would, if anything could, have redeemed an atrocious performance of *King Lear* given by the same Society. She should be called upon in any Shakespeare revival and then the producer should let her alone. Miss Margaret Yarde has also a rare genius for our classical comedy. In *Twelfth Night* she was far the best Maria seen of recent years in London, a creature full of opulent grace and adorable meddlesomeness. How tireless she was, too, in the *Alchemist* and breathing an unflinching good nature. Beside these interpretations her Lady Wishfort, which has gained for her her greatest publicity, was a commonplace affair. I have only too rarely seen Miss Laura Cowie in our old drama; in fact, I recall only her roguishly porcelain look in Congreve's *Old Batchelor*. But I shall not easily forget her intelligent fingers as Mary Stuart. May she soon repeat such performances! She

seemed wasted on *Hassan*, and, though delightful in Vaudeville, she is meant for higher things. It is the occasion to display her talents that is lacking. So, too, I have only seen Miss Nesbitt once in our great drama (for I never saw her as Cleopatra at Oxford). The scene was the Middle Temple Hall and the play Massinger's *Great Duke of Florence* when she played with Miss Elizabeth Pollock, then an amateur. But perhaps Miss Nesbitt is right not to expend her gifts on our classics; she is so intensely modern. She may not be really happy in a Universe older than that of Tchekhov. And we are in need of such actresses as she is to appear in modern plays, unaffected by the stuffiness of the Victorians.

The same is true of Miss de Casalis, the child of that Cosmopolitanism which springs from war and revolution.

A pupil originally of the Russian, Komisarjevski, herself practically bilingual, she has played alternately in France and England. She is modern of the moderns, alive to every fresh development in the arts, and brings to the interpretation of her rôles a hard head as well as a classically beautiful one. At present she is giving a brilliant show in a very unsympathetic part in *Fata Morgana*. She seems there to represent the new generation, the generation which feels that the world is already uncomfortable enough, without making it any worse by romanticism. Miss de Casalis represents the new England as Miss Seyler represents the old one.

## SOME RECENT EXHIBITIONS

(Continued from page 67)

arts, it is not less true that nothing gives so satisfactory a sense of mastery as the power to create big forms—"big," of course, in the artistic sense—while keeping conception within bounds. These statuettes make us regret more than ever that Wales did not do herself the honour of setting up the war memorial Mr. Dobson designed for her. In passing, I may remark that at the Mansard Galleries there is a charming and well constructed portrait bust by a pupil of Mr. Dobson, Mr. Stephen Tomlin, which does the greatest credit to both.

### LUCIEN PISSARRO

That admirable artist, Mr. Lucien Pissarro, who has long been appreciated by sensitive amateurs, bids fair to become the delight of Kunstforchers. Could any German professor have devised a more amusing demonstration of influences? Lucien Pissarro is very much the son of his father, Camille; also, he has profited by the lessons of Cézanne. Now Camille Pissarro was Cézanne's master: so, in Lucien's

pictures one is constantly coming on a passage which seems to bear witness to the influence of Cézanne or of Gauguin, and a moment later wondering whether the qualities which have become familiar to us through the art of Cézanne and Gauguin may not have passed directly from their master, Camille Pissarro, to his son. Whatever the influences, the art of Lucien Pissarro is delightful, and, in spite of the fact that the artist has spent almost the whole of his working life in England, essentially French. This characteristic is particularly evident in this exhibition at the Leicester Galleries, perhaps because so many of the pictures were painted in France. There are landscapes from the south which remind one of Mont St. Victoire and L'Estaque, and scenes on the Seine—particularly No. 99—appropriately signed with the honoured name of an impressionist master. The French influence is certainly the important one in the art of Lucien Pissarro; he is seen to least advantage when, as in No. 92, he succumbs to the atmosphere of Camden Town.

## THE SOUTHWEST OF FRANCE

(Continued from page 50)

vie d'Hendaye. San Sebastian, the smart *plage* of Spain, is 30 miles south of Biarritz. Saint-Jean-Pied-de-Port, 28 miles from Biarritz, is a quaint little old city where one may buy interesting objects of hammered brass; Restaurant of the Hôtel Central. Roncevaux, 15 miles from Saint-Jean-Pied-de-Port, is the place where the mediaeval hero, Roland, died while sounding his horn to call Charlemagne.

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This is quieter and more sheltered than Biarritz, and although the season is from April to October several English families spend the winter here. (Continued on page 106)



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## MODERN ENGLISH DECORATION

(Continued from page 45)

on a white ground. The method sounds odd and rather haphazard, but the result is enchanting, and gives a slightly Chinese effect. The corner-cupboard illustrated stands at the other end of the same room. It is one of Duncan Grant's most charming achievements in painted furniture. The amusing "serenade" motif is carried out in soft tones of blue, buff, and terra-cotta, with a touch of gay apple green. These panels are framed, again, in tomato red, and the rest of the cupboard is in greenish buff with deep dull purple at the sides. The side-board in the same room has a similar cheerful colour-scheme. The chimney-piece of which there is a photograph on page 45, is a good example of the transformation of a very ordinary feature of a room into something dignified and beautiful. The ugly cast-iron Victorian grate was removed and an open fireplace made, edged with specially designed tiles. (These tiles are painted in four colours and have a very lovely glaze: they are one of the most delightful branches of Duncan Grant's decorative work, and, as everyone knows, decent modern tiles are rare.) The original marble

mantelpiece was allowed to remain, and above it, where the wall juts forward, a bold design of arum lilies and leaves growing out of a large white pot was painted, framed in French grey, with a broad band of yellow ochre at each side. The rest of the walls are a pale, rather blueish pink.

Except in the painting of rooms—when with a very necessary care they supervise the workman who mixes and applies their subtle colours—Duncan Grant and Vanessa Bell carry out all their decorative work with their own hands, in their large studio at No. 8, Fitzroy Street. Photographs give a good, but not a wholly satisfactory idea of their work, which depends largely on its charming, lively, and extremely original colour. Both of these artists have an exquisite sense of decoration and are evolving an essentially modern style, which is worthy to rank with that of any past period. Though their work is gay and amusing, it has not that superficiality of which one so quickly tires. It is stimulating but never restless, and survives the greatest test of all; the more one lives with it, the more one likes it.

## THE TALE OF GENJI

(Continued from page 65)

Murasaki writes consciously and explicitly as a woman. Her learning (like Madame de La Fayette) she is at pains to hide; but her interest in lingerie and the small elegances of the boudoir she makes no attempt to conceal: "A little girl in a long yellow tunic, holding a white fan"; "she wore a light green skirt exquisitely matched to the place and season"; "an elegant page wearing the most bewitching baggy trousers came among the flowers, brushing the dew as he walked."

It was indeed an age in which, as an ideal, graceful accomplishment had supplanted virtue. To write a beautiful hand, to play well on the *koto*, to turn out neat verses. These were the "virtues" of the Heian Court. Because fashionable elegance pervades *The Tale of Genji* and not because of its deeper emotional and literary qualities, the book achieved even in the authoress's lifetime an unprecedented popularity. Of one contemporary

reader's impressions we have a record in the *Sarashina Nikki*. The unknown authoress of this diary spent her childhood in a remote province. Her great pleasure was to read romances, but except at the Capital they were hard to come by. She prays fervently to Buddha to bring her quickly to Kyōto, and let her read "dozens and dozens of stories." In the year 1022 she at last arrives at the Court and her wildest dreams are fulfilled. Packed in a big box, her aunt sent round to her lodging the "fifty-odd chapters of *Genji*" and a whole library of shorter fairy-stories and romances. "Are there really such people as this in the world? Were *Genji* my lover, though he should come to me but once in the whole year, how happy I should be; or were I Lady Ukifune in her mountain home, gazing as the months go by at flowers, red autumn leaves, moonlight and snow; happy, despite loneliness and misfortune, in the thought that at any moment the wonderful letter may come . . ."

## THE SOUTHWEST OF FRANCE

(Continued from page 104)

## BAYONNE

In the Pyrenees, 425 miles—721 kms.—from Paris; 16 hours by rail. Restaurant, Hôtel du Panier Fleuri.

This little old city stands at the gates of Biarritz. The lovely streets are bordered with arcades. The hams of Bayonne are noted. The drive to the mouth of the Adour is charming.

## PAU

435 miles—735 kilometres—from Paris; 15 hours by through express trains, with dining- and sleeping-cars. At the Restaurant Dupon one may drink the white Jurançon beloved of Henry IV. Casino; golf; tennis; fox-hunting, trout fishing, horse shows, races; winter sports (at Cauterets).

Pau is a charming city, calm and very chic. The weather is marvellous during

the winter, except for the abundant rains towards the end of March.

## CAUTERETS

576 miles—900 kilometres—from Paris; 17 hours by rail. Season for winter sports. Hotels: d'Angleterre, Continental.

Cauterets has hot sulphur springs, good for throat affections, rheumatism and allied complaints. The cure lasts three weeks. There is a casino, a theatre, music, golf, pigeon shooting, and many trips to be taken.

## LUCHON-SUPERBAGNÈRES

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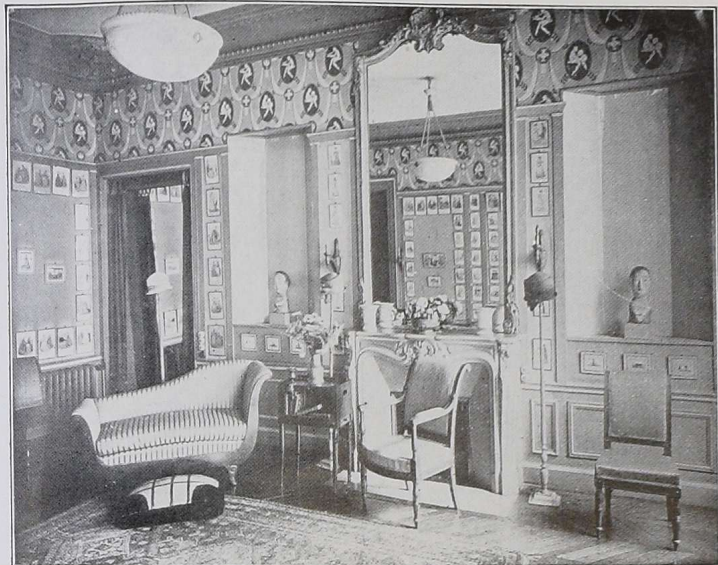
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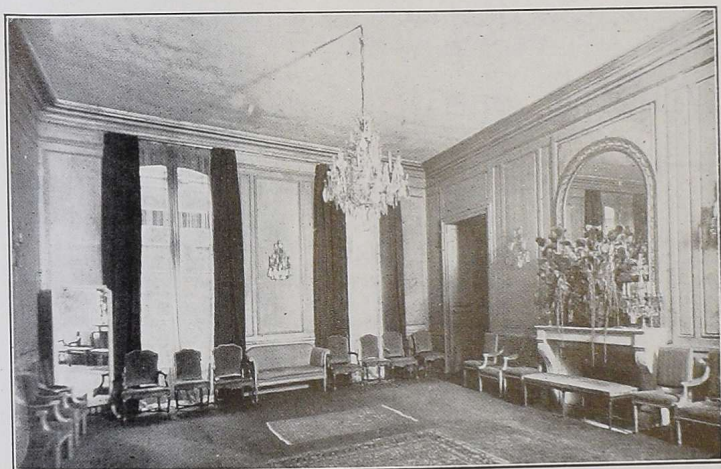
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(Above) The interior decoration of the house of Jane Blanchot, 11 Rue du Faubourg Saint-Honoré, makes a gay and appropriate setting for millinery

(Below) The interesting salons of the house of Lenief at 374 Rue Saint-Honoré are decorated with dignified simplicity in cream and russet-brown



## WHERE THE MANNEQUINS PASS

(Continued from page 76)

the Avenue des Champs Elysées. The name of Paul Caret, always associated with good taste in dress, conceals the identity of Lady Egerton. Paul Caret's handsome salons in Paris are in the Rue de Rivoli, and the London house in Orchard Street is equally well known. Lenief, who is Russian by birth, has a series of charming, simply decorated rooms

in the Rue Saint-Honoré, where one finds displayed models of romantic and interesting design which suggest the influence of the couturier's nationality. Among milliners may be mentioned the delightfully gay interiors of the house of Jane Blanchot, in the Faubourg Saint-Honoré, rooms which appropriately suggest the lightness and charm of the models they display.



A photograph of M. Paul Poirer, the famous French couturier, and his mannequins, taken outside the Carlton Hotel on his recent visit to London



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it has put new life into it. You know how straight my hair was. I had to wave it with tongs every day. And now I wake up with my hair all in curls just like a magazine heroine. I walked home bareheaded from a dance in the rain last night, and it was wavier than ever.'

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Certainly her hair was a joy to behold. The waves were so crisp, but so natural, and the whole head had a kind of burnished

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BATH—Mills & Watkins, 3 George St.

BEDFORD—W. J. Wilkinson, 41 Tavistock Street.

BOURNEMOUTH—S. A. Thomson, 100-102 Poole Road.

CARDIFF—Robert Lane, Duke St.

DIDSBURY—Maison Taylor, Bank Buildings, Lapwing Lane.

DUNDEE—Miss Hill Rennie, 7 Union St.

HULL—Swallow & Barry, 24 George St.

LEEDS—Miss Manning, 27 County Arcade.

MANCHESTER—Maison Taylor, 26 & 28

King St. & 131 Oxford Rd., All Saints.

NEWCASTLE-ON-TYNE—Miss Marguerite

Joice, 1 St. Mary's Place.

YORK—Swallow & Barry, 26 Stonegate.

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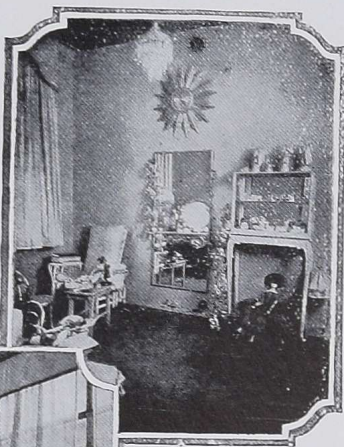
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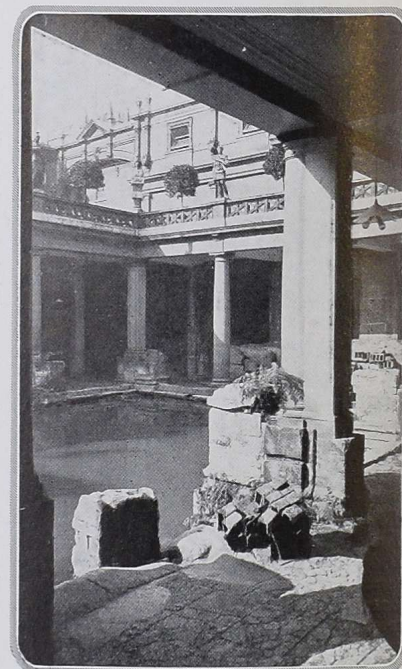
*Beau Nash is the presiding spirit of the eighteenth century Pump Room, which, ever since his day, has been the fashionable rendezvous of Bath*

## WHERE BEAU NASH REIGNED

"THE perfect Georgian City." So Bath has been described, although, in point of fact, Bath was very old when the Georgian era was very young. Here the wonderful hot springs have healed and cured for some two thousand years. The Romans have left their mark upon the place, in the days of Queen Anne all the fashionable world resorted thither, and of late years, when the use of mineral waters in the treatment of disease has made such forward strides, Bath has once more taken her place, not as only a place of healing, but also as a fashionable resort.

You may come, a rheumatism-ridden invalid, with the whole horizon darkened by the aching of your bones but even the details of the cure are amusing.

You take the waters in the historic Pump Room, peopled by frivolous eighteenth century ghosts, Beau Nash and his gay following, or the graver spectres of Dr. Johnson, Mrs. Thrale and



*The magnificent Roman Baths were built about 54 A.D. and remained in constant use for four centuries. Edgar the Saxon King was crowned in the Abbey which stood on the site now occupied by Bath Abbey*



little Fanny Burney. You undergo more drastic treatment at the Baths, and between the rubbings and douchings dream of the Roman officers who built here votive altars to the Goddess of Health. You walk the Squares and Crescents, and come upon the houses where Thackeray and Lytton wrote.

And, when the cure is complete, you will probably remain to play, to frequent the Pump Room concerts and dances, to explore the antique shops with all their treasures, to eat Bath buns and Bath Olivers, to buy the last word in modern frocks and costumes at Sperbers.

Certainly Bath is a place to visit, and a place moreover of which visitors, be they sick or sound, will not easily grow weary.





A polo jumper of wool to wear under one's sports coat can be had in tan, russet, grey, cinnamon and blue, 25s.; a sports coat of cross-stitch design is of dark red wool with grey motifs which resemble bay trees. It is light in weight but very warm. The price is 6½ gns

## WHEN SWITZERLAND IS CALLING

(Continued from page 84)

sports, and none need lack amusement at any time of the day or night.

Château d'Oeuv, popular all the year round, is perhaps most popular of all in winter. Skating is a favourite amusement, the rinks are celebrated and the ice excellent. The skating and curling clubs organise matches against other resorts, and are generally responsible for the entertainment of visitors.

Everything is indeed extraordinarily well arranged at the Swiss resorts. English-speaking instructors and guides

are ready to assist the novice, parties are arranged and ski tours mapped out.

For the skier Lenzerheide is an ideal place, with its gentle, thinly wooded slopes and magnificent views. A splendid ski-jump has been built, and there are good toboggan runs.

Engelberg, Champéry, Adelboden, Caux, the winter sports centres, are too numerous for individual description. The life is much the same wherever one may go; though some resorts are better for one sport, some for another.

## THE FINER COOKING

(Continued from page 81)

not turn to oil. Pour it in a soup tureen previously heated and add a last little piece of butter, which will have melted by the time the soup reaches the dining-room. These quantities will make enough soup for four to six people; the consistency should be that of an ordinary thick soup.

*Choux de Bruxelles à l'italienne.*—Wash and clean some Brussels sprouts, drain them well and cook them in boiling salted water on a quick fire for about a quarter of an hour. Meanwhile, put in a small saucepan a piece of butter the size of an egg and a spoonful of flour and cook this for five minutes, stirring and mixing well; add about a pint of milk, bring to the boil and let it thicken; it is then time to add

seasoning, a little grated nutmeg, the juice of a lemon and grated cheese. Then put your sprouts (well drained once more) in the sauce and cook a little more on a slow fire, bringing to the boil. Needless to say, it is no use being mean about the sauce, and the quantities given above, which would only do for a small quantity of sprouts, should be increased accordingly.

*Soufflé aux bananes.*—Make a little béchamel sauce with well-sweetened milk perfumed with vanilla and let it get cold; take three eggs, stir the yolks in, then add the whites well whipped and three bananas either cut in thin slices (or, better still, made into a frothy purée). Put the mixture in a soufflé dish and cook in the oven like any other soufflé about twenty minutes.



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On the South Devon coast, near Torquay, high red cliffs surround little bays where the sea is purple blue

## IN "DEVON, GLORIOUS DEVON"

THE glories of the West Country have been so often sung that to extol them further invites a charge of banality. There are, however, unfortunates who do not know their Devon, its seas and skies, its red earth and green fields, its slow-tongued, kindly folk.

Every inch of the Devon coast, from Clovelly to the Foreland, from Axmouth to Plymouth Sound, is sheer delight, whether one is climbing the heights over Ilfracombe, or watching the Brixham trawlers come home from sea. But, if one seeks a place that cannot fail to please, that appeals equally to old and young, to strenuous and slothful, to wet-bobs and dry-bobs, to fashionable folk and simple souls, then the choice must fall upon Torquay.

Babbington Sands for the younger generation, the harbour and the yachts for their elders. Bathing and seaside amusements by the score in summertime, and, in the winter, a climate that almost makes foreign travel seem a superfluous luxury. And always there are the long tramps through the Devon

lanes, where every hedgerow is a wild garden of surprises, and every turn of the road a revelation of new beauties.

Torquay is a great place for children, not only in holiday-time, but also from the educational standpoint. At Mildura, for instance, there is a first-rate kindergarten, and the headmistress makes special arrangements for small children whose parents are compelled to leave them at home while they go East. Anglo-Indian babies are not always the strongest of the strong, and the mild climate is exactly suited to their needs.

For grown-up visitors, or invalids who come for treatment at the excellent baths, no hotel can be better than Lincombe Hall. Standing in its own lovely gardens, growing most of its own fruit and vegetables, the accommodation and *cuisine* are all that can be desired by even the most exacting. The place is arranged and organised with the object of combining home comfort with hotel convenience, and to the success of this policy the building and enlarging operations which have just been completed bear sufficient witness.

## NOTES OF THE MONTH

### THE MEDICAL MERITS OF A DENTIFRICE

IT is a truism to say that teeth, to be beautiful, must first be healthy, but it is truism that is too often neglected. Mechanical cleaning and polishing, however, superficially satisfactory the result, are useless unless the mouth is in a perfectly antiseptic condition.

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"Sanogyl," which is highly praised by both doctors and dentists, will, it is claimed, fulfil this twofold function. It contains a percentage of neosalvarsan, whose fatal action on germs is well known and is specially recommended for the prevention and treatment of pyorrhea, mercurial stomatitis and other diseases.

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IN an English winter, full of draughts and cold fogs, the question of lingerie is not one to be taken too lightly. For chilly people the gossamer garments of summer may be reinforced with something that gives a pleasant feeling of warmth and protection, and with modern methods of production it is not necessary for any woman to abandon the fine quality of her lingerie in order to be warm. Garments of wool or of silk and wool combined, as the manufacturers of Pesco underwear prove, can be delightfully made. Pesco garments are designed to give perfect freedom of movement combined with protection against the cold—qualities desirable at all times and particularly essential for winter sports wear. The Pesco productions, which also include outdoor sports clothes and stockings, may be obtained from the makers' agents in all parts of Great Britain. In case of difficulty a postcard addressed to the makers, Peter Scott and Co., Hawick, Scotland, will bring the name of the nearest agent.



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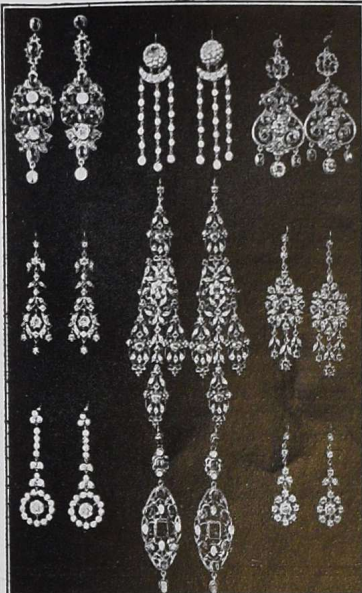
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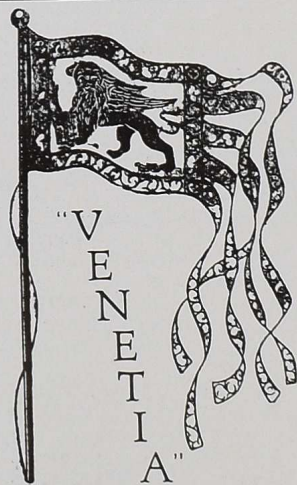
Though youthfully becoming,  
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would easily be commonplace  
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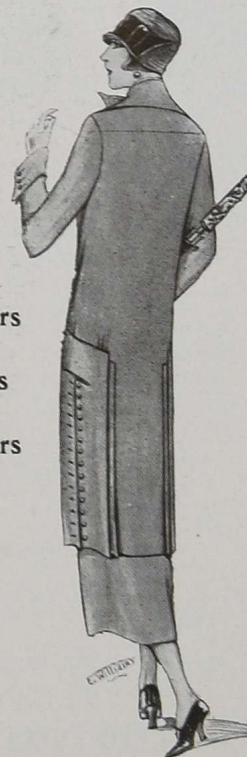
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## NOTES OF THE MONTH

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as every purse can find here ample  
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logues to any reader of Vogue.

### A RENDEZVOUS IN TOWN

THE recent opening of a new  
Parisian bar in connection with  
a famous London restaurant is  
a matter of interest to many smart  
women, who will appreciate the con-  
venience of having such a chic and  
charming place of call in the West End  
where they can get a cocktail and a  
quick lunch, a great variety of unusual  
and delicious sandwiches and French  
and American salads. The bar, which  
is next door to the Dover Street tube  
station, is connected with Hatchett's  
restaurant. It is interesting to find that  
this up-to-date bar is the latest enter-  
prise of the oldest restaurant in London.  
The very original decoration in cream  
and blue has been carried out by  
Graham Lyon, of Paul Poirer, Ltd.

## VOGUE PATTERNS

may be ordered by post directly  
from Vogue (Address: Vogue  
Pattern Department, Aldwych  
House, Aldwych, W.C.2) or you  
may call and inspect the actual  
patterns at the same address.

In ordering, state the full pat-  
tern number printed under the  
design of the pattern you select.  
When ordering skirts, give the  
waist and hip measure; when  
ordering blouses, give the bust  
measure; when ordering misses'  
or children's designs, state age.

**SIZES**—Vogue patterns are cut  
in sizes 34, 36, 38, 40 and 42  
inches bust measure; 24, 26, 28,  
30 and 32 inches waist measure;

and 35, 37, 39, 41 and 43 inches  
hip measure; misses' patterns  
in sizes 14, 16, 18 and 20 years;  
children's patterns in sizes 1 to  
12 years.

**PRICES**—Vogue patterns are  
priced at 1s. 6d. each for  
women's or misses' blouses,  
skirts or suit coats; 3s. for com-  
plete costumes, full length gar-  
ments, or separate coats. Child-  
ren's patterns are priced 1s. 6d.

**TO SEND MONEY**—Vogue  
does not make provision for  
charge accounts or for payments  
on delivery. When ordering,  
please enclose payment by  
cheque, money order or stamps.

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*are for sale by*

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James Shoolbred & Co., Ltd.,  
Tottenham Court Road, W. 1.

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### BRADFORD

The Company of English  
Merchants, Ltd.,  
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Jolly & Son, Ltd.,  
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### CARDIFF

Samuel Hall, Ltd.,  
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H. E. Closs & Co., Ltd.,  
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### STOCKHOLM, SWEDEN

Albert Bonnier.





INDIA



JAMAICA



NORWAY

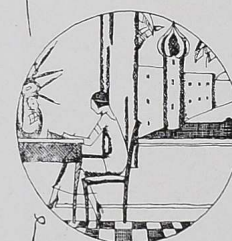


*From all these countries came letters to Vogue's Shopping Service—all in oneday's post. What Vogue did for these readers, from Mayfair to Malay, Vogue is ready to do for you. Why not call on it—now?*

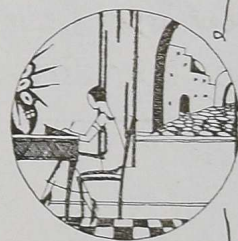


SWEDEN

## Vogue's Shopping Service *shops for* All the World



MALAY



AFRICA

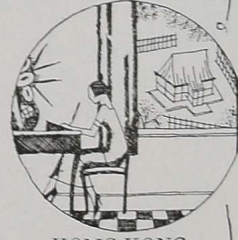
"Dear Vogue," says a lady in Mayfair, "where can I get that fascinating jumper shown in the Shops pages in the late May issue?" From Bangalore comes an appeal, "I am being married in November, please give me ideas for a trousseau." From the far Sudan writes an exile, "I have long required a little motor case like the illustration you show, to help me on my long journeys, when one wants to be tidy and cannot get at one's dressing-case."

Wherever you may be, whatever shopping commission you may have, Vogue will gladly look after your requirements. Or Vogue will advise you about wardrobes for special needs, trousseaux, etc., and about decorations and appointments for your home.

Vogue is an expert buyer, shopping for thousands of women where you shop for one. Its acquaintance is wide, its knowledge of values accurate. It charges no fee, and accepts no commission. Write or telephone



EGYPT

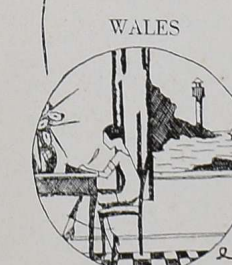


HONG-KONG

### VOGUE SHOPPING SERVICE

Aldwych House, Aldwych, London, W.C.2

Telephone: City 1390



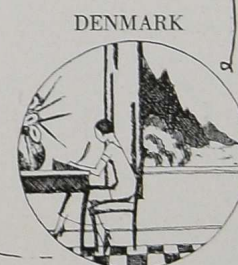
WALES



IRELAND



SCOTLAND



DENMARK



un nouveau tissu  
Le gros Côtelé  
Phénix



**BIANCHINI  
FÉRIER**

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de l'Opéra. PARIS